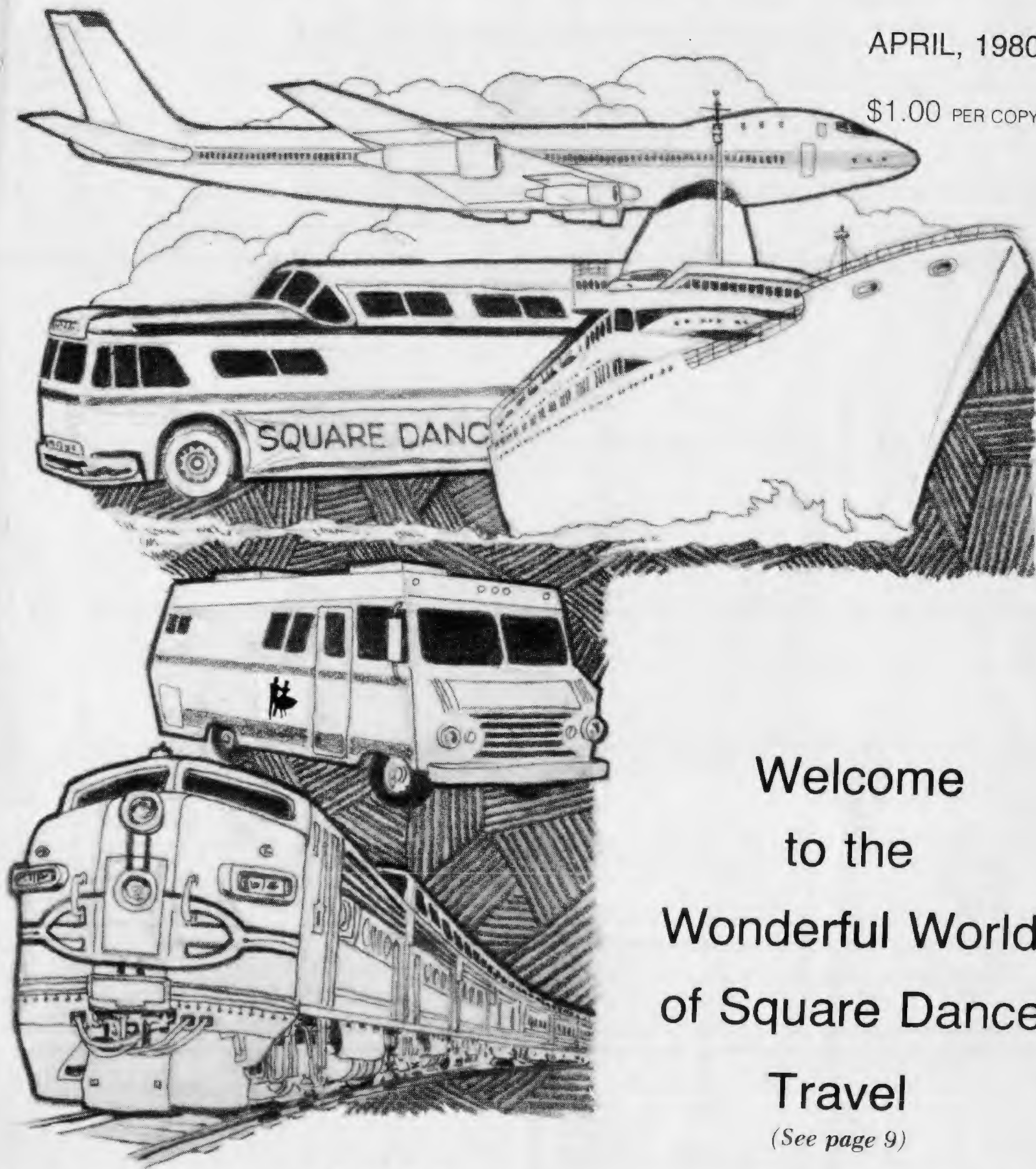


SQUARE DANCING

APRIL, 1980

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of Square Dance
Travel

(See page 9)

official magazine of The **System Order** AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Please continue to emphasize smooth dancing and forget about experimentals. It has taken years to develop the present program and teach it world wide. Let's not destroy it just for the sake of change. The Basics, Extended and Mainstream, now on the books, can be interesting dancing with variety when the caller prepares the material well. This is a fact well established by the Hall of Fame callers on your current LP Premiums albums. The Plus I and Plus II record will satisfy even the most avid dancer.

Larry and Clare Graham
Ocoee, Florida

Dear Editor:

At the present time square dancing is becoming so complicated and so many calls are being introduced that it is very difficult to

avoid squares from breaking down. In addition there always seem to be a number of callers who take delight in breaking down squares by making bizarre calls. Countless numbers of people are dropping out of the program because they do not have the time, effort and perhaps intelligence to continue to learn endless numbers of new calls. I feel it would be a great service to square dancing if it provided a pleasure-filled activity for those who desire a more casual approach and who do not wish to continue learning more and more new calls. I am afraid at this time, because of the complexity of square dancing, I would tend to discourage any new couples from enrolling in square dance classes. I hope your magazine can lead the way back to the time when square dancing was fun for many and not just a few.

O. E. Baum
Oak Brook, Illinois

Dear Editor:

Well you did ask us readers to comment on the various articles appearing in SQUARE DANCING and my contribution is as follows: By all means do spread the gospel on the standard basics remaining as is, i.e. swat the flea, couples backtrack, etc. Do hold down the QS; keep Mainstream intact and minimize changes as much as possible. It's a shame to work hard on learning grand weave, stroll & (Please turn to page 55)

SQUARE DANCING

(ISSN 0037-2889)

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THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY
GENERAL STAFF



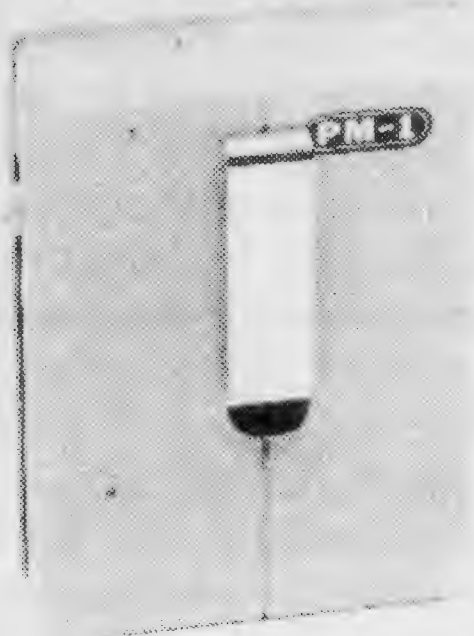
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April, 1980

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This summer another wonderful staff is ready to welcome you into this square dancing world. For six days (5 nights) you will live and play in a square dance club atmosphere with others who share your enthusiasm for this activity coming from many parts of the world. In addition to square, round and contra workshops in the daytime, there will be party dances at night, after-party fun each evening and meals and accommodations beyond compare.

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AS I SEE IT

bob osgood

April, 1980

BACK IN THE early 1950's Nation's Business, official publication of the United States Chamber of Commerce with a circulation of more than 1,250,000 copies, did an excellent article on the business of modern square dancing. Now, after more than a quarter century, the editors of this publication have spotlighted the activity again. The three page article, complete with color photographs, is a good one. It is titled A Smile Set To Music and is written by John Costello.

☆☆☆

Square dance travel has grown in popularity in recent years. Where once it was a *big event* for a club to travel 100 miles to visit another club, today's dancers travel thousands of miles to square dance with their counterparts in Holland, Tokyo, Christchurch, London, Munich or Sidney. Traveling with other square dancers has become big business for many in the square dance field. Even with soaring prices, this phase of the activity appears to be on the upswing. You'll be interested in our coverage starting on page 9.

To Yak or Not To Yak.

WITHOUT A DOUBT, square dancing is one of the friendliest activities in the world. In our club, now in its 31st year, we claim to be among the highest level *talkers* in the country. (Guinness Book of Records, please take note.) However, we love our dancing and our usual routine is a round and two squares (this runs between 15 and 20 minutes) and then a three to four minute (maximum) break. Incidentally, the callers we have enjoy calling as much as we enjoy dancing and so much of our talking comes at the end of the evening when we sit around with coffee cups in hand and catch up

with the news.

Recently we have been getting static from a number of dancers concerning the amount of dance time wasted by overlong intermissions. Oh sure, there are times when a talk through is necessary before the caller uses a "tricky" pattern and once in a while, a club representative will make an announcement (we try to keep longer announcements until sit-down time at the end of the evening) but we concur with so many who have written in, when we are up on the floor, we like to dance. We like *short* intermissions.

We realize that the pattern changes in different parts of the country — up in the Northwest, for instance, a square dance tip is no sooner completed than the first of two round dance records is put on. Those who do not round dance, rest. Those who round dance *and* square dance really get their money's worth. There are other areas where rounds are not included and this is compensated by an additional tip or two of squares.

What seems to be the biggest concern, and this shows up all too frequently in classes, is the amount of time wasted between dance tips. We must recognize the effort made by individuals who attend a class each week, who often travel a considerable distance and sometimes pay for baby sitters, etc. As one new dancer put it, "The caller should realize that the average class member figures on resting once the dance is over but during class he would prefer to spend a majority of the 2½ to 3 hours up on the floor learning to dance.

This is a good time for a little plug. A number of years ago, we put out a record called YAK TIME. This is a non-music record that goes four minutes. For the first 59 seconds, you don't hear anything and then a musical tone. This lets the caller and the dancers know one minute has gone by. After two minutes, another tone. The same after three and four

minutes and then after five minutes of silence a banjo starts in on "reveille." This indicates to the caller that it's time to get the dancers back on the floor and get on with the dance. We don't say this is a fool-proof method but sometimes callers and dancers do forget *one* of the prime purposes of coming to a dance and they may need a reminder. Incidentally, YAK TIME is one of the 1980 Premium records available to subscribers and if you're looking for a gentle hint to let your caller know that you would appreciate more dancing and less standing, why not give him a copy?

Instant Fame, etc.

IF YOU'RE EVER in the mood for a good argument try "Who is the world's greatest caller?" Once or twice in our more innocent days we tried taking a national poll on who the most popular caller might be, supposing that we might have a close runoff between some of the "big names" of the day. Who do you suppose won? A fellow by the name of George Glick (or something like that). Ever heard of him? Neither had we. As it turned out George was the caller for several clubs in Kansas or Nebraska and, sensing an opportunity for "instant fame," good old George encouraged all his dancers to send in a post card or letter suggesting that he was *the greatest!*

We don't know whatever happened to George. We're rather inclined to believe that he vanished into the woodwork, but the whole project (which we have not been inclined to repeat) taught us a lesson. The world's greatest caller could very easily be the individual who taught *you* to square dance. Folks have a way of remembering and of developing a fondness for the individual or individuals who ushered them into a pleasant activity so it's only natural whether your class caller or your home club caller is the greatest at doing singing calls or whether he has the appeal of a Burt Reynolds and the voice of a Perry Como, he's still *numero uno* in the minds of many of his home town followers and, as far as we are concerned, he (or she) is the real behind-the-scenes hero of the square dance activity as we know it today.

☆☆☆

We notice that the square dance recording companies still occasionally have the problem

of duplicating or triplicating the simultaneous release of some popular tune. With records at \$2.50 (or more) per copy and with only a limited market we can see the increased need for an effective record tune clearing house. There is such a group in existence today but we're not sure how effective it is at the present time.

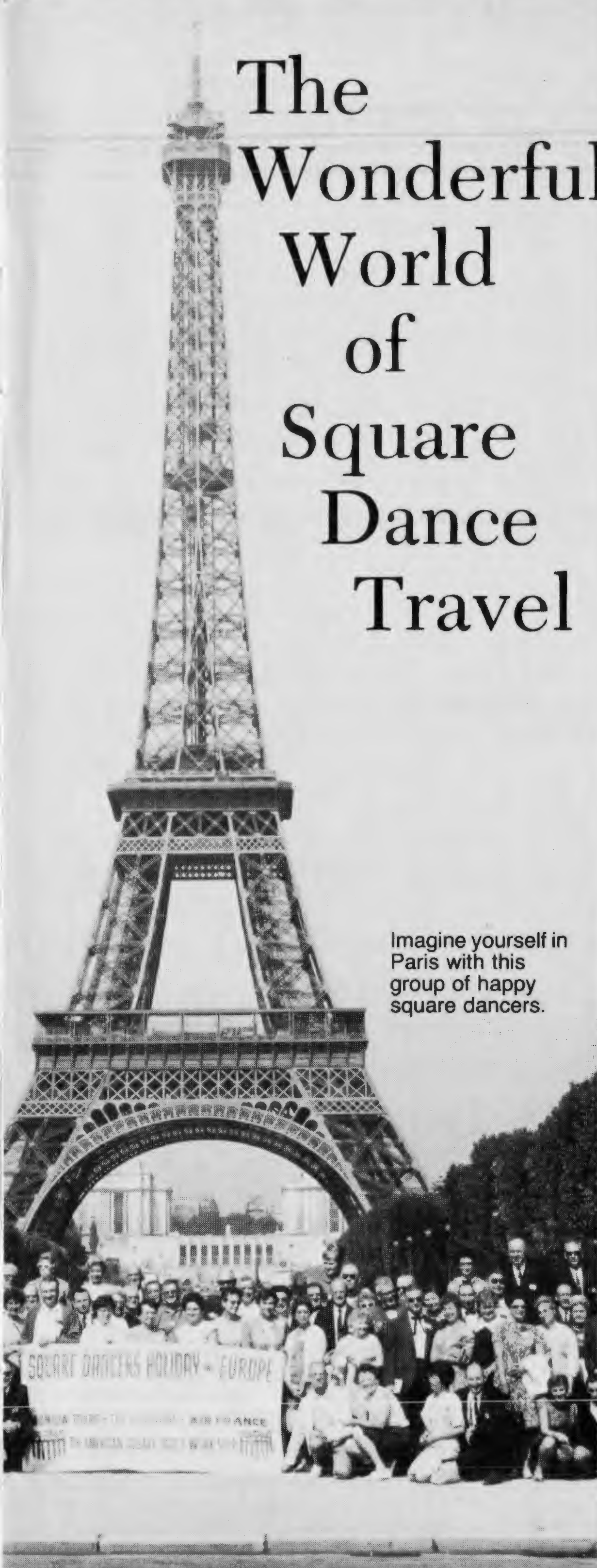
What brought all of this up was this suggestion that we receive every once in a while in the mail. Why don't the record companies print the plateau category of the most complicated movement contained in the dance right on the label? In other words, let's say that a new singing call record includes flip the diamond as its most advanced call. Because flip the diamond is in the Plus One plateau the words PLUS ONE would be prominently displayed on the label. Say that left square thru was the most advanced movement on another singing call, the label of this record would display the words BASIC. There is nothing new or unique about the suggestion but it could add a needed assist to people looking for practice records at a particular plateau. It might also add a bit of a boost to record sales.

With all the new releases pouring out we like it when callers keep some of the oldies-but-goodies alive. *Smoke on the Water* brought much pleasure when it first came out, so did *Jambalaya* and *Under the Sun*. It's a pity to think that some of these records might be relegated to the archives without allowing the new dancers an opportunity to enjoy them. *Light in the Window* is just as much fun to dance today as it was when it first came out more than a decade ago.

We had an occasion recently to listen to a pair of tapes that friends of the late Bill Castner had put together as a memorial to Bill and the feeling we received was more than simple nostalgia — it was an urge to get up and dance. To be sure, some of the older singing calls contain basics that may not be in the mainstream today, but that should prove to be no problem to the avid dancer and dedicated caller. These old dances are just too good to let them disappear from the square dance scene.

☆☆☆

NEXT MONTH — our lead theme will be Square Dance Recordings. Join us when we remove the lid from this specialized industry and take a look inside.



The Wonderful World of Square Dance Travel

Imagine yourself in Paris with this group of happy square dancers.

SEVERAL YEARS AGO a most enjoyable motion picture entitled "If This is Tuesday, It Must Be Belgium" poked gentle fun at group travel. It showed a slice of humanity representing almost every typical character you can imagine, thrown together for several weeks on a tour of the capitals of Europe. All the clichés were there, a different city every day, tight schedules, regimentation, etc. While it was fun to laugh at the antics of the travelers, it was not the sort of picture that might *sell* an individual on traveling as part of a group.

But, there is an exception! Those who share a common interest, such as square dancing, have something special going for them. Even though those brought together for a three-week tour may never have met each other before checking in at the airport, they suddenly find they are "instant friends" by sharing this activity.

After spending a number of days together with just such a group, joking with each other, comparing notes on "bargains" from the local bazaar, eating meals together, the square dancer usually hears comments such as this from a tour guide: "What's with you people? You're always so agreeable, even when it rains! Nothing seems to throw you. I have guided hundreds of groups and find more often than not that they're ready to gripe when something goes wrong. You folks aren't like that at all! What's different?" The difference is they are square dancers who have already learned to get along together through their dance activity!

Square dance travel opens a whole new world for the person who likes to travel and enjoys being with others who share his hobby. There are few places in the world today where square dancers have not ventured. Although a three-week all-expense tour from Los Angeles to Europe and return cost less than \$1,000.00 per person 19 years ago and today sells for twice that much while omitting some of the meals, travel abroad seems to be at an all-time high peak. This year a number of tours are headed for the South Pacific, Europe, the Orient, Mexico and other spots around the globe. The general attitude seems to be, "Let's do our traveling *now* before the prices go any higher. Who knows what tomorrow will bring?"

There is More

Than One Type of Tour

In this article we're looking basically at group travel and that divides itself into a number of categories. There are the fairly expensive, custom-made affinity group tours which use scheduled airlines, stay in first class hotels, include most meals, many extra activities and average perhaps one square dance per week. Then there are the less expensive tours which, using the volume plan, charter aircraft, offer a shorter package (perhaps one week), fewer frills and more optional choices for which a participant pays extra. Charter flights with more seats per plane, fewer comforts and less reliable schedules offer greatly reduced fares over regularly scheduled lines. They have put overseas travel within the price range of many people.



Reporting on this type of travel are Al and Nell Eblen from Texas who send this write-up from the Oberlandisches Volksblatt of Interlaken, Switzerland, of their tour taken last year: "During the period September 25-October 23, four groups of 250 Americans



Packing

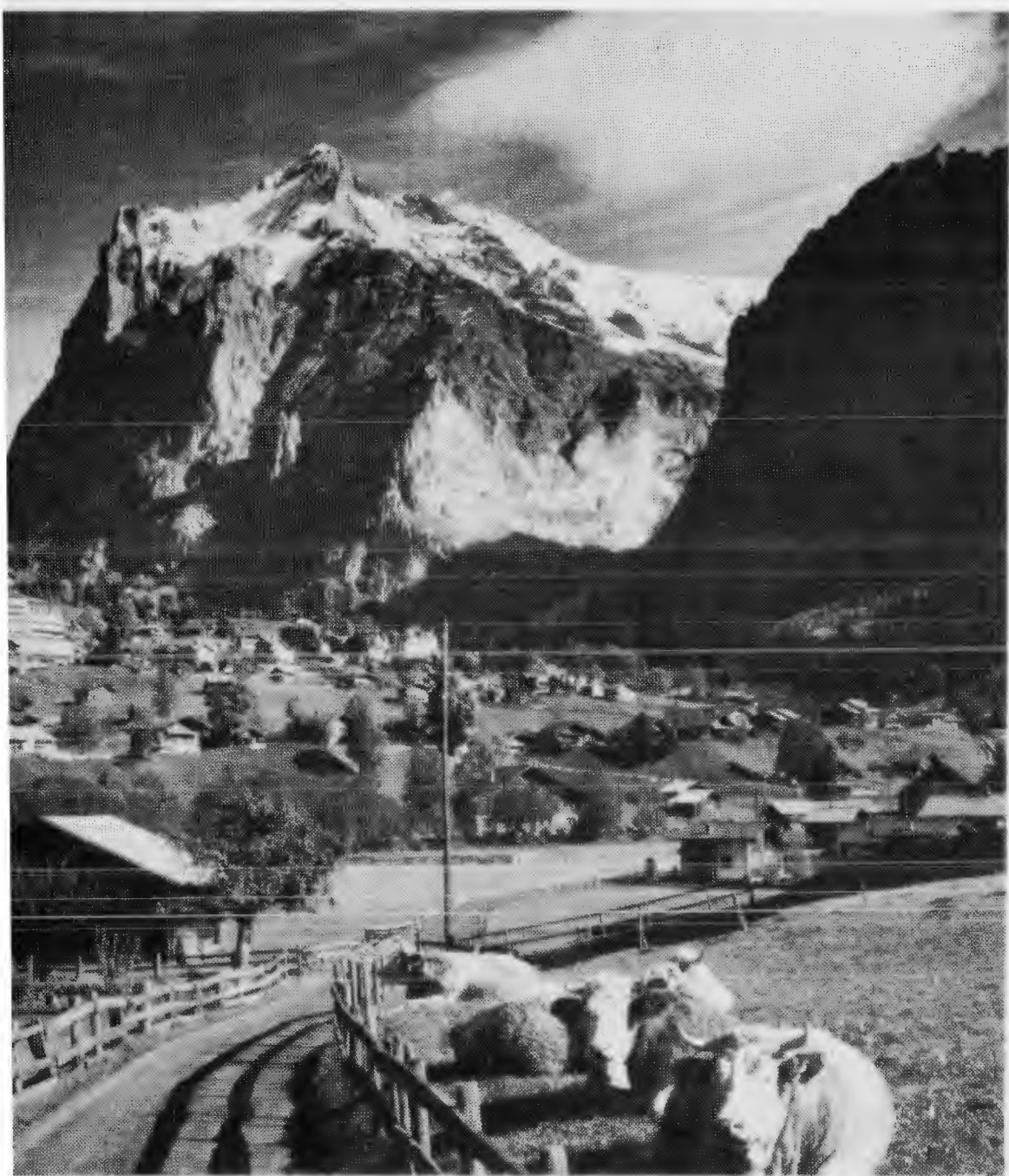
Put everything out you would like to take with you. Then put half of it back into your drawers. Look for combinations of clothing that can be worn together. Take washable, drip-dry clothing. The lighter you travel; the happier you will be.

each are staying for a week at several middle-class Interlaken hotels. These guests are bringing us some real American folklore. Who is not familiar with western music from America? These lively tunes of the American dancers are quite similar to our own country music (landler), polkas and schottische. With all seriousness and precision, the Americans dance in steps, circles and various combinations of them. As in our folk dancing, people of all ages will dance together in these American performances; whereas with us tradition, custom and formality dominate, there with the Americans prevail spontaneity, informality and colorfulness. . . .

A Look At Cruising

Today one of the big attractions in the world of travel is taking a cruise. Here you will find luxury and pampering which may make you a convert for life. The price you pay may appear expensive but when you realize it includes almost everything, it becomes more palatable. Extras to be figured on would be tips and shore excursions. Cabins on some lines are rather small but meals on almost all ships are more than generous; you may find six or more meals offered per day.

Many square dance groups have found that when they provide enough clientele for a cruise the ship is willing to set up time for them to hold dance workshops during days that the ship is at sea and to offer one of the ballrooms for evening dances. The ship is quick to realize that not only is it providing for the square dancers' recreation but additional



The Alps make a perfect setting for a square dance vacation.

entertainment is offered to the other passengers. Many clubs have enjoyed such arrangements with perhaps 30 or 40 members aboard while other square dance organizers have chartered an entire ship.



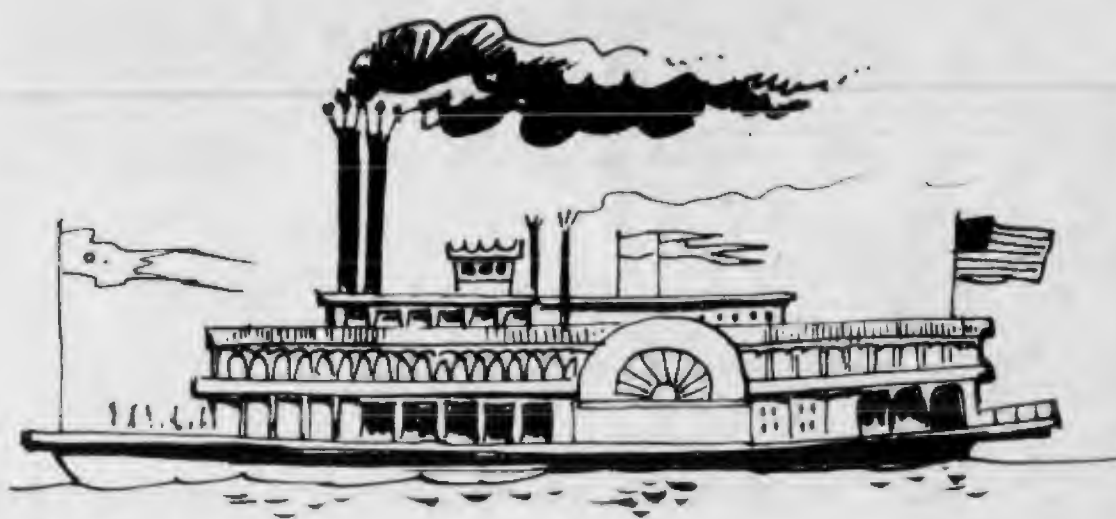
Cruise and tour flyers are available. Study them carefully

Square dancers advertising cruises this year are heading to Alaska, Mexico, the Caribbean, through the Mediterranean and to the North Sea. Some of these cruises now include airfare to and from the port of embarkation. Cost of any cruise depends on the category of stateroom a person selects.

See America

Growing in number are the square dance enthusiasts who would like to see their own country or perhaps their close neighbor to the north, Canada. Individuals, clubs and group organizers are beginning to think seriously about this as a solution to the high cost of travel overseas.

To investigate domestic travel, check the Chambers of Commerce of various cities, automobile associations, travel sections of newspapers and travel magazines plus your local travel agent as good sources for ideas. Here's some suggestions which you might want to consider: A bus trip to the East to view the changing Fall colors (include dancing with some of the great traditional groups and live music in that part of the country). . . . A train trip across Canada to end at the 2nd Annual Canadian Convention in Ottawa in August . . . Spring travel on a paddlewheeler down the Mississippi with visits to some of the ante-



bellum mansions of the South (tie in with one or two square dance clubs in the area ahead of time). . . . Disneyworld in Florida or Disneyland in California (lots of square dancing available nearby both locales). . . . Summer car or RV caravanning to some of our beautiful National Parks (check the Institute issue of SQUARE DANCING Magazine to see which ones might include a weekend or weeklong institute which could be an added plus) . . .

Planning and Selling

a Group Tour

One advantage of a local club embarking on a travel adventure is the opportunity for club members to build enthusiasm from the day the tour is decided upon until the actual date of departure. The planning ahead, the research done on spots to be visited, the anticipation are almost equal to the actual trip itself.

The American Square Dance Workshop, which has been conducting yearly tours since 1961, includes in its operation an early sign-up, publicizing an adventure more than a year in advance. Potential participants are sent regular bulletins telling them in depth about the countries they will visit, offering suggestions of what to take, giving information about passports, visas, and a variety of miscellaneous tips and suggestions.

The Rip 'n Snort Club of Los Angeles, pioneer in square dance group travel, had little to go on back in 1957 when a few club members decided to be adventuresome. They conceived the idea of taking the entire club on a cruise to Hawaii, a venture that is routine today but was unheard of 23 years ago.

How do you "sell" a club on a trip that is going to be expensive and involve being away from home for more than two weeks? Their



solution, "Put it to the club in a *positive* way. Let's not ask how many would like to do this, but let's work out all the details and then spring it on the club members. But first we'll tell them that for one year we will have a period of the 'Big Yes'." This was then announced at a club dance and the club was divided into four geographical committees with each committee being responsible for some part of the planning. When the destination was first announced, the silence was deafening. Then the concept of the "Period of the Big Yes" caught on. For more than 12 months the club had several money raising projects, plans were made for a big dance in Waikiki (something that had not been done up to that time), and when the departure date arrived 53 out of 60 club members boarded the S.S. Lurline and set off on a square dance experience none would ever forget.

But then, the fun was in the planning. The club members were brought closer together than ever before and now, two decades later, the memories are still strong.

Square Dancing on a Tour



"We square dance three nights a week at home. When we go overseas we want to see what each country has to offer and not spend all our time dancing." This is a common reaction of those who travel and a reasonable one. Many wait a lifetime for a trip abroad and save to pay for it for a long time. But like everything else, there's another way to look at the dancing. The right combination of dancing and

sightseeing complement each other. Traveling can be tiring; dancing is stimulating. Sightseeing and shopping can to some extent break down a tour into individuals or small groups of individuals; dances tend to bring everyone back into a homogeneous whole.

In addition, the joy of meeting square dancers overseas is a highlight. A typical remark from a square dance traveler is this, "We will never forget our square dance experience in Auckland. There were 40 of us ready to leave our hotel for a dance. Imagine our surprise when we found that local dancers had come to pick us up in their own cars, each one previously assigned to look after one of us. We really got acquainted on a person-to-person basis. The dance was a ball. Then afterwards many of these couples took us to their homes for a late-night snack and some made arrangements to see us the next day during our free time for sightseeing and shopping. We loved the places we saw, but we enjoyed it twice as much because of this personal touch."

Prince and Princess Mikasa, third brother of Emperor Hirohito of Japan, Al Albertson and square dancers from Universal City, Texas



Where else can you find this type of relationship? While the venture may not be a square dance tour but rather a tour made by square dancers, and there is a difference, square dance group travel is most successful when it includes some dancing.

There are major square dance events around the world each year and it's great fun when you can take part in such an event. Back in the early 1960's each ASDW travel adventure included participation in the Annual European Square Dance Roundup held over the Labor Day Weekend in some city in Germany. In those days while square dancing was

An oompa band and Bavarian folk dancers in costume join American square dancers from Texas in an evening of fun in Chiemsee, Germany



enthusiastically accepted in Europe, leadership was still growing there and these ASDW trips contributed the talents of various square and round dance leaders to this three-day Roundup. Since then dance leaders within Europe (as well as other countries) have developed and now offer their own proven abilities to these activities.

When you are planning to visit a foreign country, you can use the World Directory of this magazine published each August and contact the area you are to visit to see what special dances might be planned. Do this as far in advance as possible. Check to see if visitors can attend and how much notice would be needed. Don't expect the local dancers to take care of your housing and inter-country travel. They will have their hands filled with the responsibilities of the festival itself. Your travel

agent can make these arrangements.

There are yearly conventions in Australia, New Zealand, Japan, Germany and Canada as well as festivals in other countries. There are also special club events annually but be sure to contact individual clubs far in advance as the size of their hall may preclude including a large number of unexpected guests.

Here, for example, is an invitation to dancers from the Stintfang Square Dancers in Hamburg to attend the International Square Dance Festival Spring Jamboree, April 2-4, 1982. You may think 1982 is far off into the future. Not so, when you are planning travel this extensive. If you'd like further information write Manfred Lemanski, Sachsenweg 26 F, D2000 Hamburg 61, West Germany.

One other reminder. Invariably someone, somewhere, on your trip will spot that your



The scene is Pretoria, South Africa with locals from the areas joining their American counterparts from all parts of North America in an evening of dances from both lands

A Good Representative

Square dance travelers can be great boosters for their own country. Enthusiasm for everything you see and do; willingness to try the new; adaptability with changes; a ready smile; an attempt to speak a few words in a foreign language even if it's only "please" and "thank you" speaks well for you, for square dancing, for your country.

group is made up of square dancers and will ask you to put on a demonstration. It pays to be prepared. Don't count on having a sound system or records available. And if your non-dancing hosts say they'll furnish the music, be cautious. Many's the group of square dancers who have tried to find the beat of a bagpipe or the melody of an Alpine horn. Forewarned is forearmed with a tape recorder, some pre-recorded cassette music and perhaps even some pre-recorded calls.

Turn Around

is Fair Play

Where a few years ago, most travel abroad went from North America overseas, the reversal is true today. The change in valuation of the American and Canadian dollars makes it possible for square dancers overseas to visit us at bargain prices. Here is one example of what is happening.

"Have square dance group, will travel" is an apt phrase for Art Shepherd of Christchurch, New Zealand. In 1975 he took a group of 40 on a five-week jaunt of Canada and the U.S., the feature of which was attendance at the 25th Anniversary of the summer Asilomar Institute. In 1977 he took 36 to the initial Continental Squares Convention in Hawaii and the following year moved 66 tourists for another five-week tour of North America, this time attending the first Canadian National Convention in Edmonton. His tour pace is quickening with three further tours well past the planning stage, the biggest effort to be a six-weeks' world tour in 1982.

Art Shepherd also encourages tour leaders to bring groups to New Zealand as can be seen

by travel planned to that continent in 1980. Frank Lane, Jim Mayo and Dick Kenyon have been booked to call in Christchurch. In addition The American Square Dance Workshop is sending a 40-person tour headed by round dance leaders, Charlie and Bettye Procter, to both New Zealand and Australia.

To Prospective

Tour Organizers

Group travel starts with a tour organizer and in square dancing this is quite frequently an individual or a couple who have the ability to attract others to travel with them. For their efforts, tour organizers are often rewarded by getting their own trip on a complimentary basis. This depends, of course, on the number of people involved. Some square dance tour organizers are themselves bona fide travel agents. Those who are not retain the services of travel retailers or wholesalers who do the leg work for them.

A good travel agent is worth his weight in gold. For an apparently simple tour, there are hundreds of loose ends which must be tied together. Domestic flights which get the participants from their home cities to the point of debarkation may include dozens of different flights, on as many different airlines. Airline schedules and price structures are in a continual state of change and keeping up with these two points is a major task. One flight cancellation or a schedule change on the tour itself can have a domino effect on all parts of the tour and a knowledgeable and effective travel agent is vital to keep on top of all this.

So, step number one, figure out what it is you want to accomplish with your tour, what general areas you want to visit, how many people you would like to include or think you can attract, then select a well-qualified travel authority to work with you. Step two is the advance planning and build-up of anticipation. Step three is to coordinate square dancing on the trip with the travel plans. It will be up to you to make the dance arrangements but keep your travel agent fully apprised of your plans so he can tie in transportation, hotels, etc.

No matter how adept your travel agent is, it
(Please turn to page 72.)

A candid look at square dance travel

as seen by

FRANK
GRUNDEEN



AS LONG AS he's poking a bit of innocent fun at other phases of square dancing, why not square dance travel? This selection spans almost 15 years of back-page Tom-foolery. Hope you enjoy them.

← "Sacrebleu! Nothing but petticoats?"



"They should do all right . . . most calling is Greek to them anyway."

← "V OBYJ EWLOD ZOMEAA JOETA AKOM ZUM." He says: "Swing."



"We'll have to take out the seats, boss. This group will be dancing all the way over."

← "Refreshments, Sir? Pickled Beef, Pigs Knuckles, Bouillon Broth?"

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



Time to Slow Down and Take Stock

A FRIEND RECENTLY STOPPED in my office and told me that he and his wife were not going to the Northeast Festival this year. When I questioned them why, I found they were becoming discouraged because too many new calls had been introduced. They can only attend club dances because of their work schedules and they find that it is too difficult to dance at a Festival as new calls are introduced at almost every dance.

Another couple I talked to who started dancing last summer is thinking of dropping out because there are so many new calls to learn that they are finding it difficult to get through any tip without breaking down. I checked several other couples who had decided to go through lessons again before trying to dance at a club level because of the new calls continually popping up. Another couple who had to stop dancing for two-and-a-half months said they had great difficulty in dancing at our club when they returned, even though they had been dancing for 10 years.

I feel if this trend continues, square dancing will become the exclusive domain of the few who can keep up and it will turn into work rather than fun.

Earle C. Donaldson, Bartlesville, Oklahoma

Levels – Problem or Opportunity?

MAINSTREAM, PLUS I, PLUS II — what does it all mean? Thinking back over the years we have spent camping kind of helps us to understand what's happening in square dancing.

About 20 years ago when we started to camp, everyone slept in sleeping bags under the stars and cooked over an open fire. A few had tents. The tent adventure sounded interesting so we got the tent and all the paraphernalia. Then a few of the bunch bought campers. At first we said, "Let them go ahead and get fancy; we'll stick with our tent." Soon we could see the campers had added fun, so we bought a pick-up camper. It wasn't long until some of our buddies were shopping around for motor homes. We decided to give it a try and we found motor-home camping was not for us, so we've backed down to pick-up camper camping. We can still go camping with tent campers by making sure we think about their needs which are a little different than ours, but unless we find a group of motor-home campers who really want us badly enough to make a few adjustments to fit our needs, we are usually more comfortable with other pick-up-camper campers. This isn't to say one group is better than another, just that the priorities are a little different.

How does this relate to square dancing? Well to us it means different square dance levels. Even though we have a choice of plateaus, that isn't necessarily a problem. It can be the best opportunity of life. The main difference between problems and opportunities is usually a little work. Such is the case in our wonderful activity. If a couple's time is limited so that they can only dance Mainstream, why not? If they have

more time and wish to exert energy and effort toward learning Mainstream Plus, why not? If they can afford to spend the necessary time and energy to learn even more, why not?

Just as in camping (or tennis, bridge, bowling, golf or whatever), we can all dance together many times as long as the more advanced dancers are willing to help the Mainstreamers. But as in other activities, the Mainstreamers will probably enjoy dancing their own pace most of the time.

We are all still square dancers. We are all still friends. We appreciate being told what movements will be called so we will know what to expect and where we can dance. Let's stop calling this a problem and face it head-on as the greatest opportunity for growth square dancing has known for years.

And, yes, we are still campers, but we may not have been if we had no choice but tent camping or had been forced into motor-home camping.

Roy and Shirley Bennett, El Paso, Texas

Stay With What's Advertised

I WAS MOST DISCOURAGED to discover while attending the Continental Squares' Convention in Acapulco that several well-known callers, who are members of CALLERLAB, are giving little more than lip service to the various plateaus. I went to a workshop for Mainstream Plus II — at least that's what the sign on the door said. You can imagine my surprise when after a hasty run through of the movements in that plateau, these callers proceeded to introduce some of their own favorite experimentals. Instead of working with us on the Plus II movements and helping us develop facility in dancing these movements all position, we were subjected to such things as tilt the wave. In view of the tremendous applause given the one caller who explained the CALLERLAB plateau principle, it was apparent that the vast majority of those at the convention were in favor of keeping to the program as outlined.

I realize that calling is a competitive field and that a caller has to keep himself in the public eye to be able to earn his living. However I feel that a good caller can use his knowledge of the various plateaus and of choreography and put together any number of interesting and challenging calls on any of the plateaus without having to resort to unapproved experimentals. I would strongly suggest to our caller friends that the time spent in developing new experimental movements might much more profitably be spent in developing variety within the calls for any particular plateau.

Another gripe — this time about the dancers. I found it a bit disconcerting when trying to dance with those from other areas to have them do some variation of a particular step. In addition to the "Hungarian Swing," I ran into a special hop and swing in an allemande left, a pat on the hand then a slide in front when circle to a line was called, etc. I personally feel that things are fine within one's own local area but that such things should not be done where there are dancers from all parts of the country who are not familiar with these local variations.

Lloyd Davies, Chapala, Jalisco, Mexico

All Women Squares — Two Viewpoints

AT THE CONVENTION in Hamilton we had a unique experience. We have been teaching an all-women square where the "male" partner wears pants, shirts, ties and badges which read "I'm a man." Most people got along with us, once they understood our roles, but it's surprising how many women don't want to dance with women. We discovered that if we stood and made a square, our square would be almost the last one to fill up. We got smart and waited until three couples formed, then slid in.

There were a lot more single women at the Convention than men. If the girls would

learn the male role, they could dance all the time. New dancers get upset if they see an oddity in their square. They make mistakes because they can't take another lady's hand and feel right. Yet I'm sure in their home town they must have danced with the caller's wife as a fill-in.

My husband still teaches and calls but he can't dance a lot because of a weak side caused by a stroke. I still want to dance and now I understand better how singles feel.

Mrs. Don Healy, Windsor, Ontario, Canada

I thought others might be interested in how I solved the problem of myself and my single lady friends. After I had two years of good basic training in square dance figures, a group of single ladies asked me to form a square dance group and teach them. I started out with 16 ladies, teaching half of them the boys' part and half the girls' part. I teach only the first 50 Basics; beyond that I turn them over to my caller, Cliff Eastwood, with the understanding that they will always dance by themselves in squares. After a second class, I now have 48 ladies who dance and are having a good time.

My lady dancers have been asked to put on demonstrations for church groups, senior citizen groups, ladies auxiliary groups and others. After each demonstration they go into the audience and get a new partner and we go through the first 10 basics and a mixer. This often gives me new dancers for the next class.

I do not charge anything for my teachings. I do this as a hobby, my love for music and dancing and to try to make the single lady a bit happier.

Mrs. Angie Capella, Solvay, New York

THE QUARTERLY MOVEMENT REPORT



APRIL — MAY — JUNE

BY CALLERLAB

QS

Linear Cycle Selected

FOR THE QUARTER beginning April 1, 1980, CALLERLAB has selected the following movement for workshopping at Mainstream dances. The release date is not before the week of March 24 and we urge callers not to use the figure before the first dance in April. The movement selected is LINEAR CYCLE, co-authored by Lee Kopman and Dave Hodson. Here's the description.

LINEAR CYCLE: In any right handed ocean wave(s) — ends and adjacent centers single hinge, dancers facing out fold, all double pass thru and peel right. Results in facing lines standing at right angles to the starting wave. If done from left hand waves, the pass is a left shoulder pass and the peel is to the left.

For drills using Linear Cycle please turn to page 49.



Ken's a perfect example of his favorite saying — Keep Smiling

DANCER PROFILE:

Meet Ken Logan

SIXTY-EIGHT YEARS AGO, on the first of April, the Corinthian docked on Canadian shores and discharged a young passenger, nine years of age, who had made the crossing from England by himself. Orphaned at the age of three, Ken Logan's passage was arranged by the Barnardo Home and eventually Ken went to live with the George McMasters on a farm in Hastings County. The six years spent there made a lasting impression on Ken for barn raisings, house warmings and corn huskings proved good excuses for the neighbors to gather together and enjoy some traditional square dancing. The furniture would be piled

into one room or out on the veranda and the "shouter" standing on a chair would try to be heard over the sound of the boot stomping and fiddle music. This was Ken's introduction to square dancing.

As Ken reached manhood he moved to Toronto and here began his serious tenure as a caller. This was still prior to the days of public address systems and microphones and Ken found that a successful caller was one who could call louder than the music. He still remembers the music of The Corn Huskers in Playters Hall and Harry Fife and his fiddle who played at a little red schoolhouse between Norwood and Peterborough. During that time Ken would call Birdie in the Cage, Down the Center Cut Off Six and Swing Miss Flanigan, as he remembers.

Military service took up the next 32 years as
(Please turn to page 74)



Traditional garb of the 48th Highlanders in 1923

Ken and Evelyn Logan



Traditional Treasury

By Ed Butenhof

TRADITIONAL DANCES have a strange way of traveling, growing and changing, almost as if they had a life of their own. Roger Knox of Ithaca, NY has been calling for a long time. (He won't tell me exactly how long, but it's more than 30 years.) He thinks he learned a version of this dance from Ralph Page many years ago, but he's not sure. Whether Ralph wrote it, or merely used it or whether he was the source at all is uncertain and probably unimportant. The fact is it's an interesting and easily learned dance, and one you may be able to use. Roger calls it:

SWING THE LADIES

Use phrased music, medium to fast tempo

Circle left, circle right (16 beats)

Everybody to the middle and back

Head men (only) **turn partner right, corner left**
(16 beats)

Swing those two ladies (16 beats)

(a three person basket, hold both ladies around waist and they hold each other and buzz step swing)

Circle three once and a half

Pop lady through to partner, everybody swing
(16 beats)

(repeat for side men, head ladies, side ladies use grand square or any other phrased figures for break, intro, and ending)

Another traditional caller who admits to 30 years of calling is Culver Griffin of Norwalk, CT. I heard Culver use this dance at the New England Folk Festival, and as I recall he called it something like:

WEAVE THE SQUARE

Use well phased music, medium tempo

First couple face partner

Pull by and go behind sides

Between sides, then behind opposite (weaving pattern)

Both split opposite (from behind)

Come back to home with a wheel around
(16 beats)

All circle left, circle right (16 beats)

First couple cross to opposite

Split them (lady first)

Lady go round the lady, gent around the gent

Split them again (lady first)

Lady go round the gent and gent go round the lady (16 beats)

Everybody swing partner back to place

(16 beats)

This one, of course, is a visiting couple dance and can be repeated for couple number 2, 3 and 4 with suitable breaks. It occurs to me that it can also be converted to a four couple active dance in several different ways.

(a) The first figure could have both head couples follow the pattern simultaneously (let lady split sides first). True there's no opposite couple there to work with, but active couples would come together in opposite's place and pass through to home and wheel around; or,

(b) The first figure could have both head couples go to the right single file (lady in the lead) and follow the same pattern. When they reach the opposite side, they could (with lady still leading) weave thru the opposite couple back to home. That's a "Dixie chain" for those who recognize that terminology, but the name is certainly not necessary; call it directionally!

(c) The lady around lady figure could in these four couple versions be done just as easily with the right hand couples, rather than just the opposite.

(d) The 16 count swing (some can't swing that long) could be shortened by having couples circle halfway and pass thru to home and then swing 8 beats.

In any case, this kind of noodling around with a pattern is part of the traditional process and the variations I've just invented here undoubtedly have been invented and used before — many times. Help yourself and invent your own tradition — just keep it simple, use directional calling, and don't expect anyone to remember it except you.

Dear New Dancer:

It may not seem possible but if your dancing days started in a class last September or October you are probably only a month or so away from *graduation*. At this time you are probably becoming aware of the square dance world that exists beyond the classroom walls. There are clubs, your caller has told you. Perhaps you've been told about the different clubs in the area and about the history of the square dance activity in your area. It may be that there are associations of square dancers and square dance clubs and you may have been introduced to representatives from these organizations. The prime purpose of an effective square dance association is to be of assistance to the square dance clubs in the particular area it services. It's plain to see that a number of groups working together are in a much better position to accomplish cooperatively that which none could accomplish by working alone.

How We Dance

Would you believe that some of the basics that give dancers the greatest problems are ones that you learned fairly early during your beginner lessons? That's true. A movement as simple as a right and left thru, because it



presents different body mechanics than the average non-dancer is accustomed to, can prove to be a challenging maneuver. The same goes for a square thru. Let's take a look at this basic which you learned during your first ten weeks.

Starting from two facing couples (1) you give a right hand to the person you face and move by (2) until you have your back to the person you were previously facing (3). If you are doing a full (four hands) square thru, after each pull by you turn one quarter to face the





person adjacent to you (4).

Continuing on give a left hand to that person and move by (5) until your back is to that person (6). At this point you have accomplished a half square thru. Assuming that you are going to continue with a full square thru turn a quarter to face the person adjacent to you (7), take right hands and move by that couple (8) until once again you are back to back (9). At this point you have done a three quarter square thru.

If you are to continue turn a quarter to face the person adjacent to you (10), take left hands and move by. At this point (11) you have

completed a full (four hands) square thru. Do not turn but continue facing in the direction you are, ready to move into whatever call comes next.

The little danger spots along the way include the possibility of turning *away* instead of *toward* the person adjacent to you. Also don't be trapped by turning after the last pull by. Remember a half square thru means pulling by two alternating hands. Three quarters means three hands and a full square thru calls for four alternating hands. If anyone were to establish a *test* to check on the dance ability of an individual, the square thru would most





certainly be one of those movements included.

We think of the square dance club as being the dancers' "home." This is the spot where the dancer belongs. It is the center and hub of the square dance activity for here is where the dancer-friendships are born and nurtured. Look forward to club affiliation for a good share of the joy you will get from this activity lies in sharing the responsibilities as well as in the fun that results from the time spent in the framework of the club.

You should also be aware that once you have matriculated from your learners class

there is still more to learn. Of course there are more movements, more language to absorb, but the bulk of what lies ahead depends upon practice. The more you dance what you have already been taught the more normal will become your reaction time and the smoother your dancing. For this reason you may find yourself in an *in-between* club if one exists. Here you get additional practice and learn some of the basics that are at the moment being danced in Mainstream.

It's often a big step, this transition from class to club, but many thousands of people have made the step successfully. You will too!



PUBLICATION PROFILES



NEWS NOTES

AN APTLY TITLED MAGAZINE is NEWS NOTES, The Official Publication of the New Mexico Square Dance Association. In a variety of short articles and "notes," news of this state is packed into the pages of this compact monthly. In fact a small-sized type has been used to accommodate even more news in a small space.

The staff of NEWS NOTES consists of Vern and Betty Gibbs, Editor, Joe and Jo Ann Manley, Business Manager and Helen Simons, Graphic Design. So even in production a relatively few people produce the NOTES enjoyed by dancers throughout the state.

Membership in NMSDA includes a subscription to NEWS NOTES and costs \$5.00 per member. Memberships and subscriptions run from May to May and expire after each annual State Festival. A discounted special is offered to recent graduates and class members for \$3.00 a couple (\$2.75 a single) from January 1st until April 10th and includes five issues of NEWS NOTES (February through June), plus a \$4.00 discount on a State Festival package ticket. Various Districts in the state offer additional free or discounted tickets for District dances.

Advertising in NEWS NOTES is carried throughout the publication with 1/8 page ads starting at \$5.00 up to \$32.00 for a full page per single release. Reduced advertising rates are offered when the same ad is repeated in sub-

sequent issues or on a yearly contract basis. In addition a further 10% discount is given to NMSDA members and organizations.

Deadline for news to be printed in NEWS NOTES is the 12th of the month preceding any issue.

The format of NEWS NOTES starts with Letters to the Editor, followed by the Editor's Corner, articles of general interest, Sewing and Stuff and then club information given by Districts. There are five square dance Districts in New Mexico. This news includes the statistics of where and when each club meets and who to contact plus individual write-ups by those clubs which take the time to send articles to the editor. The flavor of New Mexico is seen by some of the names club have chosen in that state such as: Thunderbirds, Desert Swingers, Rio Grande Squares, Tumbleweeds, Sagebrush Shufflers, Roadrunners, Zapatos De Oro, Chapparals and Kactus Kouples.

The back cover lists the magazine staff and advertising rates, along with the current Association officers. Also listed is a breakdown of District members by adults and juniors, showing a total of 2,570 members in NMSDA.

NEWS NOTES averages 28 pages, is stapled together, uses small but interesting heads for its regular features and includes some art work. Photos are clean and clear. Ads are well laid out and most readable. If you want to know where to dance in New Mexico, NEWS NOTES is the place to find the answer.

PUBLICATIONS DIRECTORY COMING

The main communications link in the world of square dancing is handled by several hundred area square dance publications. The spotlight will be on this phase of the activity in our May issue. Dancers moving from one area to another find area publications a perfect solution for locating a new square dance home. Watch for this special issue.

observations on ADVANCED DANCING

By Ed Foote, Wexford, Pennsylvania

Several dancers from different areas have recently been telling me the same story and asking me the same question, as follows: "Often a caller will call an extra Advanced tip during or after a Mainstream or Plus dance, but he will use many experimentals, often as many experimentals as Advanced calls. Because we do not know his favorite experimentals, we break down and look bad, even though we know the Advanced calls. Is this correct for the caller to do? Why do callers do this?"

No, it is not correct. As to why callers do this, there are a variety of possible reasons. (1) Caller wants people to think he knows how to call Advanced even though he can not do so. If he only used Advanced calls, his lack of knowledge would be obvious, so he mixes in other calls trying to make the tip "harder." He thinks if dancers have difficulty, they will think he is a good caller. (2) Caller has no idea what Advanced dancing is; he thinks it consists of many experimentals. (3) Caller is anti-Advanced level, and this is a good opportunity to make Advanced dancers look bad.

In these situations the caller is obviously at fault, and unfortunately I have heard of all situations occurring many times. What the caller is really saying is that he does not know what Advanced dancing is. Since it is quite easy to call an entire dance using only the CALLERLAB Advanced Basic List, if a caller cannot even call one tip without resorting to experimentals, it is clear he does not know what is going on. The dancers have every right to complain and should do so. If the callers know the dancers are educated as to what Advanced dancing is and will complain if something else is forced on them in the name of Advanced dancing, problems will disappear. In fact, this is a general rule of thumb that applies to any level of dancing: Educated dancers cause callers to call correctly.

In fairness however, two situations should be mentioned where the caller is not com-

pletely to blame, although the dancers may not realize it. (1) Club has a policy of one Advanced tip a night. But the caller for that night does not call Advanced level. However, he is "locked in" to calling this one Advanced tip, because he is calling the dance. Thus, he uses anything he can to "get by." The caller cannot really be blamed here, since he is being asked to do something he is not familiar with. Yes, he could decline to do the tip, but this might make him "look bad," so he does the best he can. In this situation, it is best if the caller says: "I do not normally call Advanced level, but I realize this tip is part of your program so please bear with me." The dancers will accept this and should not find fault with the caller. However, they might criticize him if he says nothing and attempts to "bluff" his way through.

(2) The tip is not labeled "Advanced," but instead has some other label, such as "hot hash," "go-go," "anything goes," etc. While some dancers may interpret this to mean Advanced, this is not the label and the caller is free to call anything he chooses. Very few true Advanced callers would ever use such a label, since the Advanced and Challenge lists were created to eliminate these types of ambiguous terms. A caller may use one of these terms and then define it in terms of specific CALLERLAB lists — fine. But if he does not define it, he is free to use anything and the dancers have to take it without complaint.

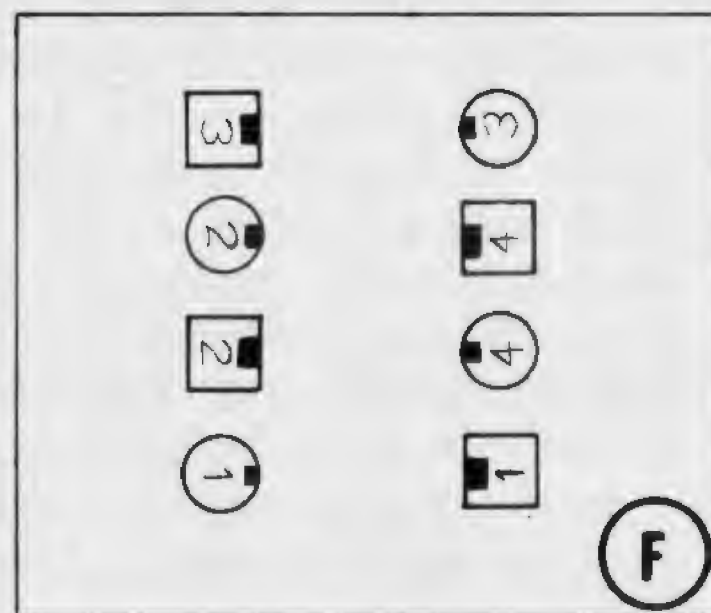
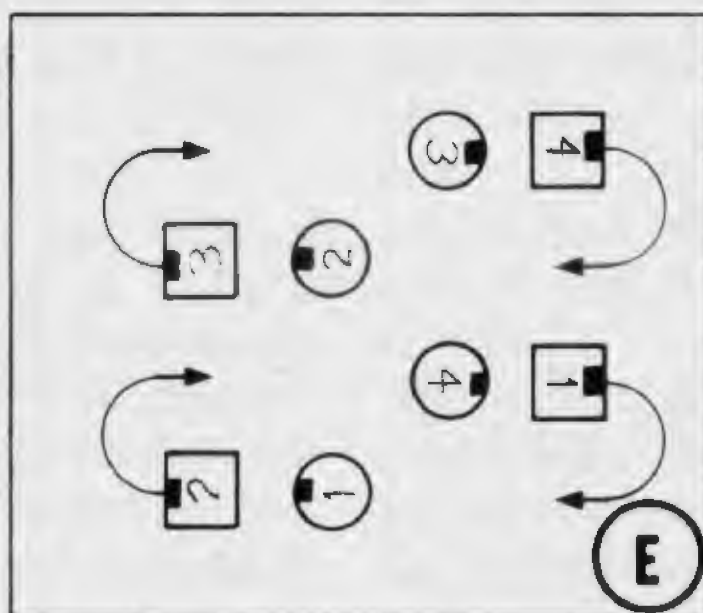
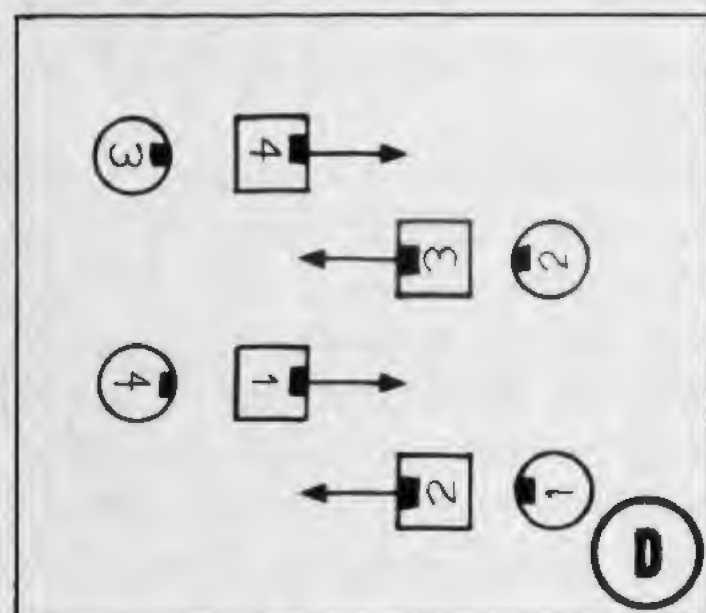
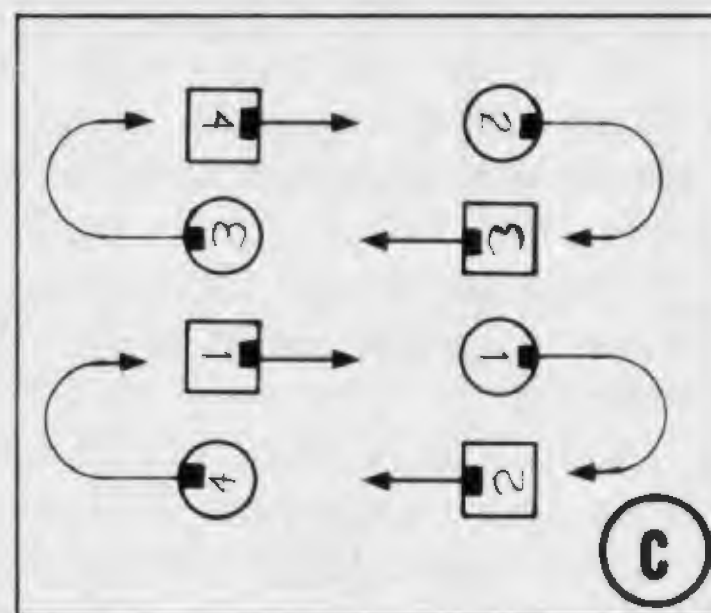
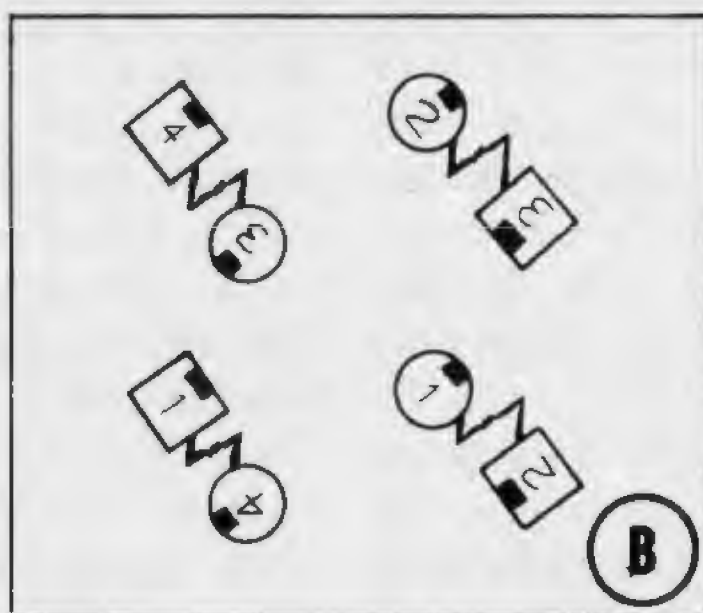
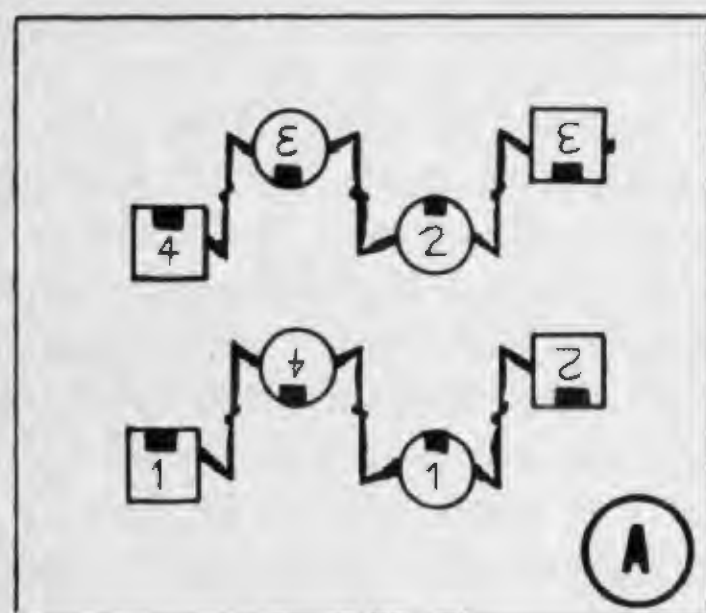
There is one obvious way dancers can avoid being embarrassed by trying to dance a tip which contains many names they do not recognize: Ask the caller specifically what will be in the tip. The caller should announce it, but if he does not — ask him. For example: "Will this tip contain only Advanced calls from the CALLERLAB list?" "Will there be any Challenge calls?" "Are you going to use any experimentals — if so, which ones?" Watch out for a "gloss-over answer on that last question — a likely sign there will be experimentals."

TAKE A GOOD LOOK

a feature for dancers



LINEAR CYCLE



BARBARA: After several years of Quarterly Selections being suggested by CALLERLAB, we have come to respect this special service.

JOE: Now, no matter where a dancer might be located, he will be learning the same movement as everyone else which makes it a lot easier when visiting another club or a different area. We know that occasionally there will be no Quarterly Selection and in these instances our callers are asked to review previous Quarterly Selections and Mainstream figures. We have noticed when this occurs that some callers fall back into old habits and for that particular period of time, new calls, often unproven, and awkward movements are showing up.

BARBARA: We don't say that any old call,

good or bad, is better than none but we do think that the system works best when there is at least one approved new experimental figure to work on.

JOE: This month we have Linear Cycle. As the description on page 18 indicates, Linear Cycle works from a right handed ocean wave. We will show it from two parallel waves (A). The action starts with the ends and adjacent centers doing a single hinge (B). Those dancers who are facing out fold (C); all do a double pass thru (D) and peel right (E). The action is completed in parallel facing lines (F) at right angles to the starting waves.

BARBARA: Our caller suggested one way to remember this movement is that after the single hinge everyone does a double box circulate; then those facing out turn around.

The Dancers

Walkthru

SQUARE ANGEL NOTES

COY COWAN, TAMPA, FLORIDA, shares the following briefing which he gives to "angels" before they assist with any beginner class so that they will know what he and his wife, Wini, expect of the class helpers.

"It is a custom of long standing among callers that anyone graduating from one of his classes may attend such future classes of his free of charge. Partly this is a way the caller has of guaranteeing his product and many new dancers take the opportunity of coming back to brush up on any weak spots. Partly it is a way of insuring a few angels for the new class.

"If you wish to brush up a bit with some other caller, then you are a student and should expect to pay your way. If you are scouting a class, not sponsored by your club, with an eye toward potential new members for your club, then you are a 'raider'. The other caller and club definitely won't consider you an angel! Now, if the caller starting an unsponsored class in a new hall invites you to be one of his angels, that's something else again.

"As an angel you should try to identify with the students, not the caller. You aren't there to help him teach. You aren't there to show or tell the students how to dance, and certainly not to pull, tug, push or shove them around. You are there to brush up on your own weak areas, and to fill vacancies in that last student square. You help everybody most by simply following the caller's instructions to the letter and trying not to be the one that goofs the squares. (I know from my own angel experiences just how hard that is to do; especially the part about not goofing.)

"Identification with the students applies to dress. It is best if angels do not wear square dance clothes, club badges or in any way give the students the feeling that 'experts' are

there ready to pounce on any errors. If most of the students have to wait until graduation night to discover that you get an angel badge instead of a diploma, then you will have been a perfect angel. Of course the students you recruited always know, and besides, perfection isn't attributed even to heavenly angels.

"As a non-paying angel it follows that if all squares are full and someone must sit out, then angels, not students, do the sitting.

"Follow these not-so-simple rules and you will be considered 'gooder' than any angel by caller and students alike."

WHAT IS YOUR SCORE?

SOME PEOPLE REFER to square dancing as a sport. If it is then you will probably want to know how to score it. Here is one system taken from the Volunteer Travelers Yearbook — Single Square Dance Club of Knoxville — as reported by the *Tennessee Square Dancer*. They write, "If everyone would dance this winning way, each evening would be a fun-filled event." So go ahead and rate yourself.

1. Meet everyone with a smile and a hello (5 points)
2. Ready to dance when the music starts (2 points)
3. Square up in first square, not passing unfilled squares (2 points)
4. Are a smooth dancer (5 points)
5. Are courteous while dancing. Do not criticize others when the tip is over (2 points)
6. Mingle with others between tips (3 points)
7. Do your part in seeing that all get to dance (5 points)
8. If you have a good score by now, give yourself a bonus (10 points)

The WALKTHRU

Dancer and Caller

WHAT APPEARS TO BE a very realistic approach and survey of dancer and caller likes and dislikes was made by The Aberdeen Allemandes of Manitoba. *The Westman Dancer*, official Newsletter of the Western Division of the Square Dance Federation, printed it in a recent publication and with a nod of thanks in their direction we offer it for your perusal. How does it stack up against your appraisal of dancers and callers?

What Callers Like About Dancers

They like dancers who:

- dress neatly in square dance clothes
- are enthusiastic and square up quickly
- communicate with them
- help with their equipment
- wear their name badges
- show their loyalty
- are happy and friendly
- are doers, willing to help
- have the hall open early, get things ready
- greet guests
- travel with them to other clubs
- help with their beginner classes
- visit other clubs and promote friendliness

What Callers Do Not Like in Dancers

They do not like dancers who:

- don't dance in time to the music
- anticipate
- don't attend regularly
- constantly come late to the dance
- have to be coaxed to fill a square
- don't listen; are always talking
- are rough dancers
- discourage beginners
- are constant complainers

Callers hasten to add that without square dancers, they — the callers — are a very useless group! Now take a look at the other side of the coin.

What Dancers Like About Callers

They like callers who:

- are enthusiastic
- give good leadership

Likes and Dislikes

- are clear and distinctive in their calls
- correct mistakes in a courteous way
- are willing to visit their club and call
- keep the dancers moving
- goof now and then and admit it
- are well prepared
- are willing to help

What Dancers Do Not Like in Callers

They do not like callers who:

- try to call above the level of the group
- totally control the club without input
- are in it just for the money and glory

Dancers also admit that without the callers, square dancers are not dancers and probably wouldn't even get together and become friends.

In addition the survey talked to dancers about other dancers. This is what it found.

What Dancers Like in Other Dancers

1. Dancers like to complete a difficult sequence, but if a mistake is made they like dancers who recover quickly and gracefully.
2. They like a firm (but not too tight) hold in a swing and promenade.
3. They like dancers who remember square dancing is a courteous recreation and not a competition.
4. They like dancers who dress properly.
5. They like dancers who dance regularly.
6. They like dancers who are on time.
7. They like dancers who smile and enjoy themselves.
8. They like men who treat ladies with courtesy.
9. They like visitors who come to their club.
10. They like members who are willing to take responsibility in running the club.
11. They like dancers who encourage and help beginners.
12. They like dancers who wear name tags.
13. They like dancers who do not put in extra moves which the caller has not called.
14. They like dancers who do not talk while the caller is calling.
15. They like dancers who support and don't criticize callers needlessly.

Be a Pro-Friend

PHIL KOZLOWSKI, writing in *Square Notes*, published in Cincinnati, Ohio, suggests that square dancers might do well to find out what other square dancers do as a profession and thus be able to use the services of one another in various ways.

He writes, "In the last five or six years I've come in contact with a lot of square dancers and have made quite a few friends. We talk about each others' jobs, interests and hobbies." Then he goes on to tell how he was able to make use of square dancers' services because he happened to know what they did. And he continues, "This is the whole idea of Pro-Friend. Just stop and think of how many of your square dance friends do that special job or have that special talent to do the job you might need done."

He is carrying his idea one step further and is publishing a listing for his city of anyone who cares to include his profession or skill, address, telephone number and area covered. There will be a minor charge for the listing.

This idea could be considered by others — clubs, associations or areas — as a service to dancers. In the past many clubs have had members list their talents and hobbies and have made use of those abilities at holiday times or for special dances or club outings. Perhaps something similar could be adapted so that club or association members might know what others do professionally. There's always a need whether someone is a carpenter or a glazier, decorates cakes or tutors in mathematics, is a mechanic or a lawyer, does graphic art or teaches piano. What about it? Can you or your club use a Pro-Friend?

Refreshments and Guests

CALLER, DICK HODNEFIELD, who lives in Chatsworth, California, recently shared his views on guests and refreshments at a club dance. Most of the time club members cordially invite guests to go to the head of the refreshment line. This is a normal, courteous thing to do. But Dick has noticed that when this occurs much of the time the guests get through the line, look for a place to sit, and end up eating by themselves. Members who have waited to be last in line congregate in clusters to eat and visit and the guests have no

The WALKTHRU

one to talk with. Dick suggests that club members — either by couples or individuals — invite a guest to go through the line with them — and then take the opportunity to sit down and eat with them and get acquainted.

A small point, perhaps, but one well worth considering. No where does this become more apparent than if you attend a dance where club members dress in a club costume and can be identified eating together, while the non-members — identified by their non-club costume — are left alone. Certainly the very act of taking time to be courteous and invite guests to go first — but then to be sure they are escorted by members — could result in these same people eager to come back and dance with your club again.

BADGE OF THE MONTH



Some three years ago a graduation was held at the YMCA in Freeport, Illinois, for 11 couples who had completed a beginner class. This group decided to form a new club and in looking at their city they found that no matter in which direction one traveled out of Freeport, he would find other square dance clubs. So they settled on the name of Crossroad Squares.

A modern letter C is crossed with the letter S for the club name and the vibrant colors of pink and dark blue make the badge most distinguishable. The club dances every second and fourth Friday.



Come and See Me

By Dick Leger, Bristol, Rhode Island

HERE IS A DANCE that is a bit different than any that we've done so far, as it is a proper duple, which means that all the men stay on one side (to the caller's right), and all the ladies stay on the other side across from their partners. I would not suggest this dance for an open square dance floor, but would rather suggest that you use good judgment as to when to use it. People should have a working knowledge of contras and should be ready to sink their teeth into something more challenging at a workshop. I have this one listed as "Come and See Me" written by Roger Whynot. Roger, in my estimation, is one of the most knowledgeable callers in the field today on any type of contra. Setting this one up to teach is also different!

Setting It Up

Line up squares across the hall and also up and down. First couple promenade the inside, ending their promenade facing the stage area as a couple. The sides fall in behind the first couple in any order they choose.* All face their own and back away. At this point, I would suggest that only two sets line up as one contra set. I would have the actives which are 1, 3, 5 & 7 simply take a step toward their partner so that they will know they are actives! We are now ready to teach the dance.

Teaching The Dance

Actives do sa do in the center, remain facing and pass each other by right shoulders and go below one person in the other line (away from the caller). Come into the middle and swing! Break the swing so that they are facing above (toward the caller). While they are swinging in the center, I would tell the inactives to move toward the stage area with two little side steps! After the actives have finished their swing and are facing up, they would come up and cast off. In contras this would

mean that the inactives would wait for them, face with them, and act as the pivots, letting the actives walk forward around them as they, in turn, would turn with them but mark the time with the turning, holding their place. Next comes a right and left thru. This poses a problem with people not used to a right and left thru with two men facing two ladies. The way this is done is to pass thru, then the person on the left (man's normal position) backs around, as the person on the right walks forward around them; right and left thru back again, then circle left and circle right. Actives remain active and we're ready to call the dance.

— — — —, — **Actives do sa do**
 — — — —, **Pass her by and go below one**
 — — — —, **Into the middle and swing your own**
 — — — —, **Come up towards me and cast off**
 — — — —, **With the two across right and left thru**
 — — — —, — — **Right and left back**
 — — — —, — — **Circle left**
 — — — —, — — **Circle right**
 — — — —, — **Actives do sa do, etc.**

As there is no cross over, every other time you would simply say "on the head, you're active. . ."

In all of the contras in this series I have neglected to put down a choice of music. I would think that by this time you must realize that picking out the right music will be your responsibility. A little common sense should tell you that certain pieces of music will fit contras better than others and half the fun of doing them will come about with your trying different tunes with each dance you use! Good luck and if you need more help, drop me a line: Dick Leger, 16 Sandra Dr., Bristol, Rhode Island. Maybe I'll have the privilege of havng you at one of my week-long schools in the future.

*However, if couple two falls in directly behind couple one, then three closes up behind two and four promenades three quarters around the outside to fall in behind three. The four couples are in order so that the ones and threes (odds) are already identified to be "actives."

How we choose a Round for a Festival or Club



By Frank & Phyl Lehnert, Toledo, Ohio

ONE OF THE QUESTIONS we are often asked is, How do you pick the rounds you teach at a festival or for that matter at your clubs? In getting ready for a festival, we write to the



Frank
and
Phyl

Frank and Phyl Lehnert of Toledo, Ohio, have been teaching and dancing rounds for 22 years. They have taught at 14 National Conventions (serving on panels or clinics at 10 of them). They are on staff at several institutes and conduct their own round dance weekends in Cleveland. They have been featured round dance instructors at festival and callers' clinics in 29 states and five foreign countries. They have written 18 round dances including C'Est Magnifique, Take One Step, Our True Love and Blue Bayou. Both have served as officers of the Toledo Area Callers Association and the Buckeye R/D Council. They are co-round dance editors of "Promenade Magazine" and write round dance record reviews for it as well as "American Square Dance Magazine." They are also the authors of a well-known book on round dance basics called "Step Close Step." With all of this it's a wonder they have time for anything else yet Frank is a registered pharmacist and they have three married children and three grandsons.

major square dance record companies and ask for a pre-release or at least their latest record available. We also depend very heavily on Eddie's & Bobbie's of Dallas for the latest in pop labels. Some of the choreographers send their latest creations to the teachers of upcoming festivals. We screen all these and consider them along with known good dances that have been out for awhile, but perhaps not used in the festival area.

It is important to have a good contact in the festival area that can advise you what level the dancers can handle as well as if a current dance is being used. It is important that the contact represents the best for the area and not just a minority group.

Now to decide which ones to use. We first play the music and see who the choreographers are. If the music isn't top drawer and the choreographers have not had some previous success, we set those aside for later consideration. We take a careful look at those written by well known successful choreographers and especially so if the music is good. Then we work out the routines of those that had exceptional music regardless of the choreographer's history. As you can see, music means a great deal to our final decision.

Finally, we decide what level dances we need for the festival and take the best we have found at each level needed. Sometimes very good dances are by-passed because that level is not needed at this festival. We do make note of these for possible later use.

Strong consideration is given to current dances that have been very well received at the home club or even past festivals. A proven good dance that has been out for awhile will be an excellent choice for a festival if it hasn't been used in the area to which you are going. It is always advisable to have an extra dance or

two prepared in case the level of dancers is not what you anticipated, or if they are "fast learners" and you have extra time. One of our philosophies in teaching is not to drag out a teach to fill up an allotted time. We teach at as fast a rate as the traffic will bear and use the extra time for dancing the new routine or other dances.

One of the problems in choosing dances for a festival is what we feel is the unnecessary early deadline for sending in cue sheets. In most towns cue sheets (syllabus) can be reproduced in a day or two. Yet some festivals want their routines a month to six weeks in advance. Unless a teacher is writing all his own dances, it is impossible to get *new* routines in six weeks in advance. Many conventions, especially the National, are guilty of this.

Choosing dances for our clubs is somewhat a different matter. Whereas a festival requires new material and you end up taking a chance

that what you teach will be popular and enjoyed by those attending, the home clubs do not necessarily require brand new routines.

We try very hard to keep aware of what is nationally popular by subscribing to national and regional round and square dance publications as well as exchanging with other state R/D newsletters. One of the most valuable tools for us is *The Buckeye Poll* (the Ohio R/D coordinating newsletter). We try very hard to stay in step with the rest of Ohio as it is a very representative state as well as where most of our dancers do their dancing.

We are fortunate (maybe unfortunate) that our clubs are very up to date and do require new material for their teaches. So the question as to what to teach at clubs is answered pretty much like what to teach at festivals. The exception is that if we find we have by-passed
(Please turn to page 78.)



Bob and Barbara — Longview, Texas

A SHORT TIME AGO while returning home from teaching a basics class, Bob and Barbara became aware of all the dimly lit houses they passed. Presumably this meant the people in those houses were watching television, a lethargic pastime, oblivious to what they were missing in life. The Wilders realized they themselves had found that missing ingredient in square and round dancing, which had met their need for social interchange and exercise of mind and body.

Bob and Barbara took their first square dance lesson in 1969 and were introduced to round dancing in 1970.

As there was no round dance teacher in their area, they started teaching a basics class

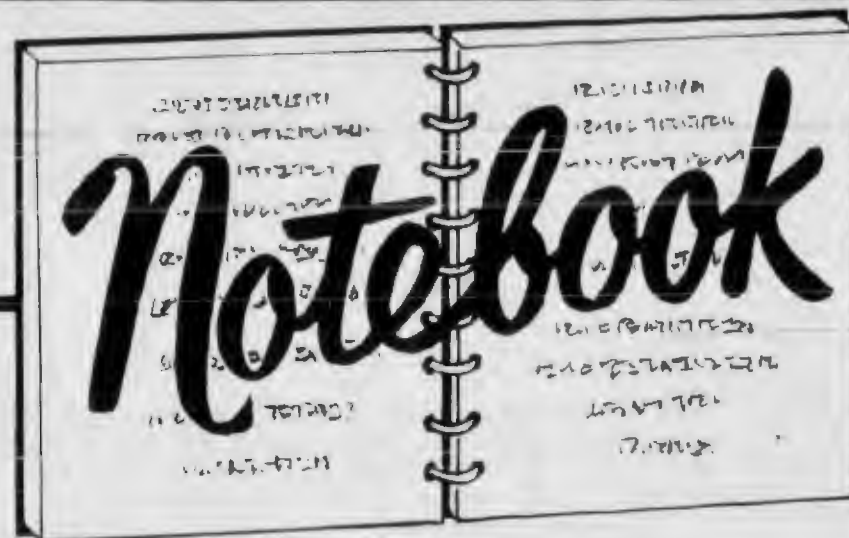
in 1973. This class was formed into a club, "The B & B Rounders," on July 4, 1974. Under the Wilders able direction, the club has had many firsts. To their knowledge it is the first round dance club to own its own dance building (they purchased and remodeled a church), the first to hold a monthly square dance (all members are square dancers), and the first to sponsor a weekend round dance festival, now an annual affair.

This enthusiastic couple has choreographed a number of round dances. Their "Little White Moon," "Sugar Lips" and "Selfish" have been in Round Dancer Magazine's Top Ten many times during the past year.

The Wilders are past president of the Texas Round Dance Teachers' Association and are charter members of ROUNDALAB. They have attended several State and National Square Dance Conventions and enjoyed participating in the round dance program.

Since that first basics class, they have taught at least one basics class each year and now have both an easy-intermediate dance group and an intermediate-advanced group. They cue at area square dances regularly and have taught at festivals and weekends in Texas, Louisiana, Arkansas, Oklahoma and Missouri.

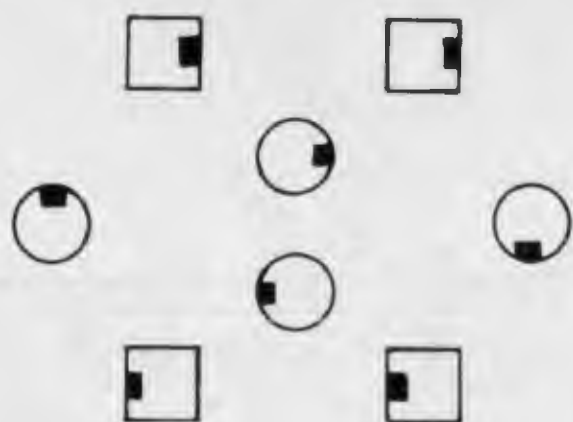
The CALLERS and DANCERS



The Formations of Contemporary Square Dancing

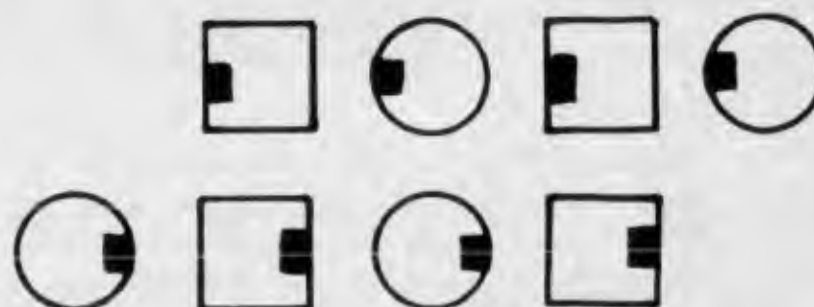
SQUARE DANCING at the start of the current boom predominated in circles, lines, grids and stars. Today, some thirty years later, we have increased the possibilities of choreography to more than fifty formations. Not all of these of course find their way into Mainstream and many turn up only in the phases of the activity that involve a greater number of movements. We have been presenting them here as a reference to help you better understand some of the terms now in use.

FORMATION FOCUS 45



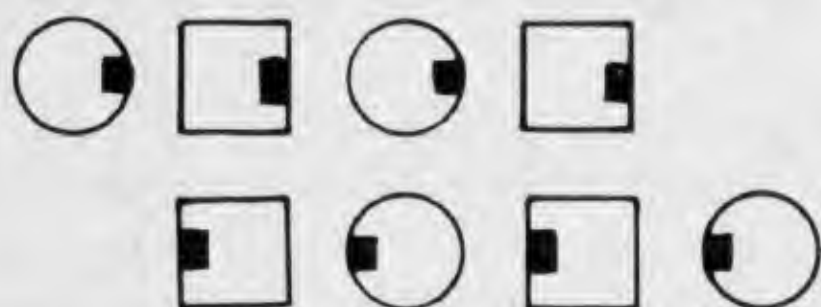
Hourglass: A group of eight dancers arranged in the shape of an hourglass. Four dancers known as points are in a spread box circulate; four dancers known as centers are in a diamond. Can be achieved from parallel two-faced lines (29) by having the "centers 1/2 box circulate."

FORMATION FOCUS 46



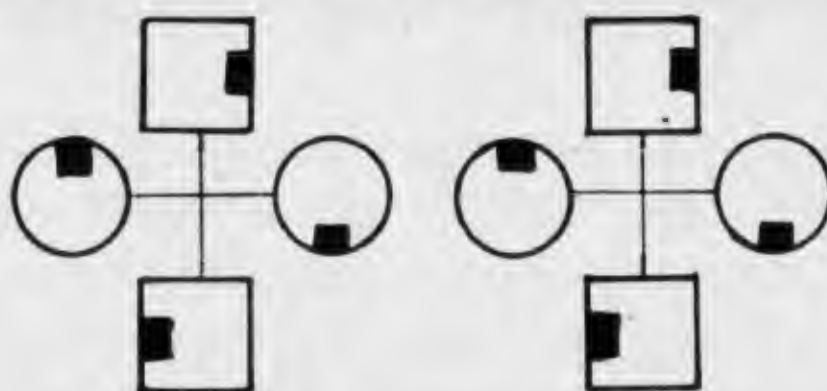
Left Hand Z: Two single files of four dancers each, facing CCW, side by side but offset one dancer position. Can be achieved from parallel (right hand) waves (28) by "ends fold."

FORMATION FOCUS 47



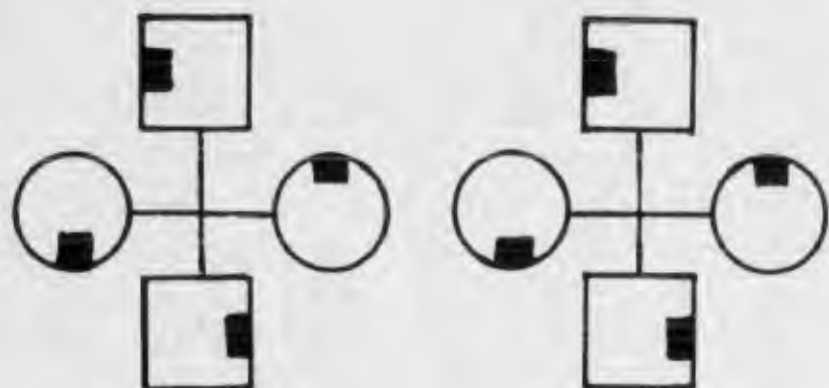
Right Hand Z: Two single files of four dancers each, facing CW, side by side but offset one dancer position. Can be achieved from parallel left hand waves (9/28) by having "ends fold." (In our photo you will note that our center two ladies are offset. The diagram, however, is correct.)

FORMATION FOCUS 48



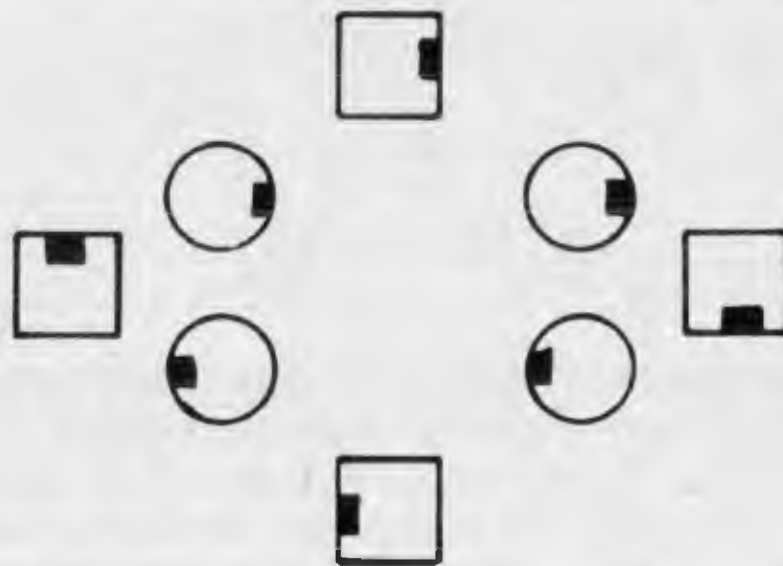
Right Hand Star(s): Groups of 2 to 8 dancers in which all dancers in a "star" are facing CW with right hand extended and touching (shoulder height). Can be achieved from facing couples by the command "make a right hand star."

FORMATION FOCUS 49



Left Hand Star(s): Groups of 2 to 8 dancers in which all dancers are in a "star" facing CCW with left hands extended and touching (shoulder height). Can be achieved from facing couples (6) by the command "make a left hand star."

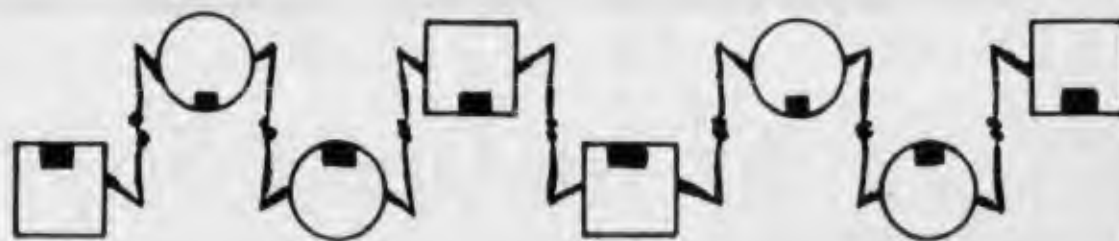
FORMATION FOCUS 53



Galaxy: Eight dancers arranged in a parallelogram shape all facing CW relative to the flagpole center. Can be achieved from parallel two-faced lines (29) by having "ends circulate 1/2."



FORMATION FOCUS 50



Tidal Wave: Two ocean waves (8) in line, forming an 8 dancer wave. Can be achieved from facing lines (22) by "touch" to a wave.



FORMATION FOCUS 51



Tidal Two-Faced Line: Two two-faced lines (12) in line (end to end). Can be formed from a tidal wave (50) by having the "centers of each wave run"; or from parallel two-faced lines (29) by "couples hinge."



FORMATION FOCUS 52



Tidal Line: Two one-faced lines of four dancers each arranged end to end facing opposite directions (e.g. both facing clockwise). Can be achieved from right hand columns (30) by having dancers "extend (step ahead) four positions and face right."

This concludes the list as it comes from the CALLERLAB Formation Committee. Now, let's see what our readers can come up with. What formations have been overlooked? No list should concentrate on just one phase of the activity, so let us know what formations you feel should be included.

LADIES ON THE SQUARE

As We Dress, So We Are



IT HAS BEEN SAID, both of men and women, "you are what you wear," and "the picture you create in your clothes is what people think of you." If this is true, fully or partially, should we not as square dancers always be aware of the picture we create when we go out to dance? It doesn't take much effort to dress appropriately and attractively for a dance; unfortunately it takes even less effort to dress inappropriately and one such "picture" — like the proverbial apple — can spoil the activity for many others.

Here are a few thoughts about costuming for square dancing:

"One of the best ways I know of to advertise square dancing is our clothes. People can tell we are square dancers just by looking at us, so we should always dress with good taste. One of the most important things is that our clothes should be clean. The men should wear long sleeve shirts and although western style pants are not a necessity they do add to the outfit. Ties also look nice, either worn on the inside or outside of the collar. Bright colors, lace ruffles and bows are gay, becoming and bring out the femininity in women. Let's not forget to finish off an outfit with a petticoat and pettispants." — *Bonnie Carlson, Fashion Editor, THE ROUNDUP*

"Square dance women are clever; they not only plan and choose their costuming to complement their skin coloring and hair style but also their figure. Square dancers costume to feel good, to be comfortable, to portray a picture, to express personality, to make conversation, to stimulate personal creativity and to add zest to square dance pleasure." — *Nancy MacDicken, Tacoma, Washington*

An Association Guideline

One association suggests the following

guide for clubs regarding square dance dress:

At lessons angels should wear "modified" square dance attire.

At all regular club dances and special club functions, all dancers should wear square dance attire.

Dress guidelines should be established by each club and circulated among the members.

New classes should be indoctrinated into proper square dance attire as soon as possible by the teacher.

Non-marking shoes should be worn by both men and women at all times.

Acceptable attire for the men is long-sleeve shirts and western ties.

Acceptable attire for the ladies is dresses with full skirts or blouses and circular skirts, appropriate petticoats and pettispants.

Fashion Experts Speak Out

"Let the manner of dressing indicate the joy and love you feel for this best of all recreational activities." — *Judy Ross Smith, NEW ENGLAND S/D CALLER*

"Dancers, make your clothes with enjoyment and be not satisfied with just any garment. Set aside a time and place to sew; plan the details of your costume and have all the proper equipment on hand to sew when time permits. You will develop a sense of accomplishment and pleasure from your efforts. . . . Square dance fashion is not a price and is not a look. Our fashion is YOU, as a dancer and as an individual and what is becoming to you. Nothing is as important as your looking and feeling like a happy, neat square dancer!" — *Nita Smith, Bryan, Texas*

"A beautiful costume is the total effect of colors, textures, lines and pleasing accessories. . . . Style is an attitude, not an
(Please turn to page 79.)

Style Lab

CONTRA: DON'T FORGET US



WHAT IS A contemporary contra? Simply stated it is a line dance with one or more movements that are recent inventions. To be a true contra dance a pattern must meet certain requirements. For one thing it needs to be danced to the eight beat phrase of music for dancing to the music is one of the bonuses that comes with the fun of doing contras. Whatever movements are used must have a traditional flavor. As an example, the contra we are about to feature includes a Dixie style to an ocean wave. The traditional feeling comes

from a type of movement two dancers would use in a ladies chain or in a grand right and left which, in this instance, is simply one more way to get into an ocean wave pattern, itself a traditional set up.

To form-on for this particular dance couples should be facing couples in two lines of equal length so that everyone has a couple facing them (1). The dance starts by everyone moving forward (four steps) and back (four steps). Moving across the set (2) couples do a right and left thru with the couple they are facing





(3). At this point the ladies take right hands (4) and move by (5) for a Dixie style to an ocean wave (6) putting the men in the center.

Retaining left hands up or pigeon wing holds turn the adjacent dancer by the left hand (7) going once and a half around (8) and from there moving into a ladies chain (9). From the courtesy turn (10) simply extend left hands into a star (11) and, after moving eight steps reverse to a right hand star (12).

Having returned to the spot where the stars

started couples who can face to their left and do a right and left thru (13). One couple at the end of each line will be out of motion for the eight counts it takes the others to do a slant (to the left) right and left thru (14). Then everybody gets into the act (15) and goes forward and back to start the routine again. At this point, the dancers have moved one position in the lines and the ends have been automatically crossed over.

This contra is a contribution of Walt Cole,





Ogden, Utah, and it is a lulu!

To some of you Contra dancing is still "the great unknown." Don't be alarmed if you find yourself in lines instead of squares some day when your caller decides to try his hand at Contras. By referring to these Style Lab series where we have featured Contras in recent years, you will see how your typical square dance calls hold just as true when you are dancing in lines as when you are dancing in squares.

There is a lot of talk these days about all-position dancing. An accomplished square dancer will find that Contras are one type of positioning. However everything that you do in this formation *should* make good sense to you.

These Contras are not intended to be a replacement for the squares you enjoy but they do add a real taste of variety and (pardon the expression) challenge. We hope that you have an opportunity to enjoy them.



Twenty-Ninth NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
Box 18/442—Memphis 38118

TIME IS MOVING RAPIDLY and it's only a matter of three months until hoards of dancers from all parts of the world will be converging on Memphis, home of the 29th National Square Dance Convention. The last official pre-registration schedule shows that as of early February more than 16,000 dancers have signed up with registration forms as yet unprocessed for another 3,000. This would indicate another 20,000-plus convention. The admonition from the housing committee is "Don't Wait!" To get housing within the Memphis area, application forms must be received quickly.

Fashions in Cottonland

Tennessee presents "Fashions in Cottonland," Saturday, June 28, 1980, 1:30-3:00 PM. All seats free. Doors open and music begins at 1:00 PM, in the Cook Convention Center Auditorium. The Fashion Show Committee for the 1980 National Square Dance Convention invites you to step into the past for an enchanted visit to Cottonland. The traditions of this romantic era will be recaptured; ladies in hoopskirts will welcome you into the plantation garden, which will echo the colorful scenes that made the old south famous.

The models representing states throughout our country and some foreign countries will be beautiful in their square dance costumes designed especially for this event. The fashion show as always will provide a highlight of the convention. The square dance outfits worn by the men, women and youth models will depict the colorful pageantry of square dancing. Truly, this presentation will be a "Portrait of the Past," as well as emphasis on square dance fashions of today.

Additional Housing

An additional 1300 dormitory type rooms have been obtained for use at the National

Convention. Two persons to a room and four share the bath. Price is approximately \$8.50 per person when two are in a room; singles run about \$14.00. Double occupancy will be given preference over singles. The rooms are located in the Richardson Towers Dormitory in the northwest corner of the Memphis State campus and is ten minutes from the Cook Convention Center. Food service is also available in the Richardson Towers Cafeteria if a minimum of 100 guests sign up for morning and evening meals. Both meals are buffet style and one may eat all he chooses. The cost for room and meals — \$14.25 per person, per night, double occupancy, \$19.75 per night for singles.

All requests for dormitory housing should be made on an advance registration form and mailed to: 29th National Square Dance Convention, Vice Chairman Registration, P.O. Box 30170, Memphis, Tennessee 38130. No advance payments are required; personal checks will be accepted at time of check-out but Visa and Master Charge are the only two credit cards honored by the university.

Something Extra

If you wish to top off the Convention with something really spectacular, plan to attend the gala 29th National Square Dance Convention Country and Western Festival scheduled for 10:00 PM on Saturday evening, June 28, in the Mid-South Coliseum. This extravaganza will feature such all-time treats as Waylon Jennings, Stella Parton and Marty Robbins. Tickets for this special event may be ordered in advance at \$10 per person from Harold and Joyce Spillars, 2736 Chiswood, Memphis, TN 38134. Each dancer must have a ticket to attend. Although the actual tickets will be distributed during convention registration, all mail orders will be acknowledged as received. (Please turn to page 80).

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Texas

Mid-Tex Jamboree will be held May 2 and 3 at the Villa Capri Ballroom, 2400 North I-35 in Austin. Callers are Bill Wright on Friday night and Curtis Thompson on Saturday. There will be square and round dance workshops on Saturday afternoon and a midnight breakfast Saturday.

— Joe and Bonnie Lowe

Colorado

Fairground Fiesta is the name. June 13-14 is La Data; County Fairgrounds, Longmont, is La Placeta. Muchos Actividades include square dancing, round dancing, contra dancing, workshops, a style show and much more. Precio de Coste is less if you register ahead of time. For information write George and Gerry Biram, 1655 North 9th Street, Laramie 82070.

California

Interested in trying your hand at panning for gold? Then plan to attend the 13th Annual Gold Digger's Square/Round Dance Festival at the New Community Center and Diggins in Yreka on June 13 and 14. In addition to the gold panning and great dancing you'll also enjoy your fill of a traditional Miner's Breakfast. For information write Hooper Maplesden, 420 Jackson Street, Yreka 96097.

Mexico

San Jose del Tajo Travel Trailer Park, Guadalajara, has become the square dance

center of Mexico. It is located five miles south of Plaza del Sol Shopping Center just off Route 15 South. There is dancing on the patio at Mainstream Plus I and Plus II level each Saturday from 10:30 am to 1:00 pm conducted by Jim and Connie Guiffre. Beginners and intermediate classes are at 10:30 am on Monday and Thursday and are conducted by Sam Houston. Guest callers are welcome as mostly the groups dance to calls on records. Dancing started here in 1974 by Marge Richardson who taught for two winters and this past December returned for four weeks and introduced the group to contras. Jim Guiffre lives in Guadalajara year 'round and Sam Houston lives right in the park. It's a great place to take a square dance group in the off-season. December through March is usually booked with trailerites with four squares dancing every Saturday morning but the rest of the year groups could be accommodated. For further information contact Harold Fineburg, Manager, San Jose del Tajo Trailer Park, Apdo Postal 31-177, Guadalajara, Jalisco, Mexico, and allow at least three weeks for a reply.

— Marge Richardson

Wyoming

Come dance in the city known as the Gateway to the Black Hills — Newcastle. June 7th the Tanglefoot Square Dance Club will host a Barn and Barbecue Dance. The afternoon caller will be Kim Hohnholt. Following the barbecue there will be an all-callers dance in the evening. For information write Don and Judy Rawhouser, Rt. 1, Box 42, Newcastle 82701.

Maryland

Chester R. Draper of Suitland has been dancing for approximately six years. Last fall he danced at 23 different locations in a time interval of less than six weeks. Some of you may not consider this a great accomplishment but at any rate it shows mobility and interest for a man born New Year's Eve 1895. That's right, 1895!

— Calls 'n' Cues, Washington D.C.

Connecticut

The 13th Annual Connecticut S/R/D Festival was held March 16th in Trumbull. The second largest festival held in New England, this Festival is unique in that it is jointly sponsored by dancers, callers and cuers associations. All callers and cuers who participate are

ROUND THE WORLD of SQUARE DANCING

members of the sponsoring Connecticut associations and donate their time. Eight halls provided ample dancing space for all levels from Extended Basics through C-1.

Pennsylvania

The Cannonaders 21st Annual Round Up is scheduled for May 24th at the Gettysburg College Student Union Building, Gettysburg. Featured callers will be Skip Smith and Ron Libby with Rick and Joyce McGlyn in charge of round dancing. Hosting the event will be Milt Neidlinger, caller for the club for its entire 21 years. Advanced registration only from Fred and Eleanor Cashman, RD 1, Box 323, New Oxford 17350 at \$8.00 per couple.

Oklahoma

The 102 clubs in North East Oklahoma will present their 33rd Annual District Festival on April 12th at the Tulsa Assembly Center, Tulsa. Activities get underway at 11:30 am and continue until the wee hours of 3:00 am the next day when the After Party concludes. The program includes squares and rounds, from all—singing calls to Challenge, workshops, teen dancing and a fashion show. Door prizes include a new Mercury XR-7. Admission of \$1.00 and all are invited.

Arizona

Shake your winter woes and ruffle your feathers. Get ready for spring at the Spring Fling, April 18-19, in Tucson. Squares with Dee Cox and Luther Rhoades; rounds under the instruction of Ralph and Gyanne Cellar. For information telephone Naomi Christiansen (602) 565-7451 or Dee Cox (602) 565-3903.

Michigan

The Michigan Square Dance Leaders Association proudly presents their 31st Annual Spring Festival at Brighton High School, Brighton. The date: Sunday, April 27th, from 2:00 until 9:30 pm. Five halls will be used for dancing with levels ranging from the 38 Basics through A-2. Good campgrounds, restaurants and motels are located nearby. For further information contact Art and Sharon Bentley, 9288 Marion Crescent, Redford 48239 or Bob and Mary Brennan, 28899 Westfield, Livonia 48150. — *Bob and Mary Brennan*

Another special in the state is the 22nd Annual Cancer Benefit Dance on April 13 from 3:00 to 7:00 pm in Ballenger Field House, Court Street College Campus, Flint. All callers and cuers donate their time so the entire receipts go to the Cancer Society. Bring this issue of the magazine and two squares of dancers from your club and receive a special club gift. Refreshments and prizes galore. For information contact Lennie and Dottie Ecker, G-3055 West Myrtle Avenue, Flint 48504; telephone (313) 732-0845.

And more good dancing in this State next month. The Northwest Michigan Square Dance Council is sponsoring its 25th Annual Square Dance Festival May 16-18 in the Traverse City High School Gym, Traverse City. Callers are Jerry Helt and Johnny Wyckoff with Frank and Phyl Lenhardt on rounds. A Trail End Dance on Friday night will feature local and visiting callers. For information write the Festival Chairman, Don Day, 2403 So. Bluff Rd., Traverse City 49694 (telephone: 616 - 946-8547).

Ohio

This past December the Dayton Square Dance Club held a combined 30th Anniversary and annual Christmas dinner-dance. Over 130 people attended to pay tribute to the past chairmen of the club, 40 of whom were present. Guest of honor was Michael Solomon, long-time teacher of squares, contra, ballroom and folk dancing and instrumental in forming many square dance clubs in the area. A Pavilion where many of the clubs dance is named in his honor. Caller for the special event was Deuce Williams with George and Mady D'Aloiso handling the rounds.

Utah

The Utah Round Dance Association presents its annual Round Dance Festival, April 11-12, featuring Harmon and Betty Jorritsma. For details contact Ken Taylor, 2800 East Country Oaks Dr., Layton 84041.

Kansas

South Central Kansas presents its Spring Festival on April 25-26 in the Convention Hall at Century II in Wichita. Elmer Sheffield is featured caller with Don and Pete Hickman handling rounds. Contact Sheldon Lawrence, 436 South Vassar, Wichita 67218.

Come to Canada and Dance



MANY OF US have visited Ottawa as tourists and marvelled at its beautiful parkways and inspiring setting for its government on Parliament Hill. Canada's capital is the setting for their 2nd National Canadian Square and Round Dance Convention next August 7-8-9, 1980 and the locale is 2 miles south of Parliament Hill on Bank Street (Highway 31) in a complex of recreational and exhibition buildings called Lansdowne Park.

They have eight floors which will hold in total 8,000 dancers, six of which will be devoted to square dancing with levels from Extended Basics through Advanced and Challenge so you can choose your own level. Two floors will be devoted to round dancing. The calling staff will be drawn from across Canada, with guest spots for callers and leaders from other countries, and by convention time, 150 to 200 caller/leaders will be on hand. Dancing will be continuous from 2 to 5 and 8 to 11 pm.

For your relaxation and entertainment, a nightly pageant will be presented between 7 and 7:50 pm in the 9,000 seat Arena and an 11:00 pm after-party entertainment will also be presented each evening to wind down the

activity for the day. Morning dancing will take place on two floors for squares and rounds and for those who like to engage in panel discussions, there will be groups each morning for both dancers and leaders. An hour-long Fashion Show will take place in the Arena on Friday between 1 and 2 pm.

But for something different, on both Thursday and Friday, immediately following the spectacular Changing of the Guard Ceremony on Parliament Hill where thousands gather each morning during the summer, permission has been given for the convention to hold a square dance on the grounds of Parliament Hill and a special badge has been designed for all those who want to take part and are dressed for the occasion.

2,300 rooms have been set aside for the convention in Ottawa's finest hotels (four of which were already fully booked as of the end of last year) and a camping committee will look after your camping and R/V requirements, if requested on the registration form.

If further information is wanted, write Convention 1980, P.O. Box 1980, Station "B", Ottawa, Canada. K1P 5R5.

The pomp and glamour of the first Canadian National Convention in 1978 was typical of the great event coming up in Ottawa in August. Royal Canadian Police accompany the colors while the Convention floor filled with dancers



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1980

THIS MONTH we revive a most successful feature from the past. Callers chosen from many sections of the world will be spotlighted along with a selection of calls they include in their repertoire. Not all of the calls are original with the caller but reflect the type of calls each caller enjoys using. In the coming months we will be featuring some callers that are known to you but many others you will be meeting in this way for the first time. Calls not credited to a specific author are from Osa Mathews.

This one good for class teaching
Square thrus and bend the line

One and three right and left thru
One and three ladies chain
Then star thru, California twirl
Square thru four hands
California twirl
Two ladies chain
Pass thru, bend the line
Square thru three-quarters, bend the line
Square thru three-quarters, bend the line
Pass thru, bend the line
Star thru, pass thru
Left allemande

The first break is from Arnie Kronenberger
Swing corner
Promenade — don't slow down
One and three wheel around
Right and left thru
Roll away half sashay
Half square thru
Go right and left grand
Promenade don't slow down
One and three wheel around, pass thru
Chase right, scoot back
Walk and dodge — partner trade
Pass thru, chase right
Boys run right
Reverse flutter wheel, star thru
Pass thru
Left allemande

From Lee Helsel

Four ladies chain, all eight circle
Left allemande, promenade, don't slow down
One and three wheel around
Half square thru
Those in the middle half square thru
All eight U turn back
Left allemande
Promenade, don't slow down
One and three wheel around, star thru
Swing thru, boys trade
Girls trade, swing thru
Girls trade, boys trade
Swing thru, boys run
Wheel and deal
Pass thru
Left allemande

One and three square thru
Right and left thru
Square thru, but on third hand
Spin chain thru, girls circulate one
Girls turn back
Couples circulate one
Bend the line
Right and left thru
Square thru but on the third hand spin the top
Boys run, wheel and deal
Left allemande

By Ron Schneider

Two and four square thru
Right and left thru
Roll away half sashay
Star thru, California twirl
Right and left thru
Same ladies chain
Rollaway half sashay
Pass thru U turn back
Slide thru, swing thru
Boys run, bend the line
Pass thru
Wheel and deal
Double pass thru
First couple go left, next go right
Star thru, dive thru
Square thru three quarters
Left allemande

From Box 1-4, right and left thru
 Square thru, but on third hand
 Swing thru, spin the top
 Right and left thru
 Square thru, but on third hand curlique
 Single file circulate
 Boys run, square thru three quarters
 Trade by, right and left thru
 Square thru, but on third hand eight chain
 three
 Left allemande

One and three curlique, boys run
 Right and left thru, veer left
 Tag the line, face right
 Boys cast off three quarters
 Flip the diamond
 Girls trade
 Right and left thru
 Pass to the center
 Square thru three quarters
 Make a wave
 Spin chain the gears, swing thru
 Boys trade, boys run
 Wheel and deal
 Right and left thru
 Flutter wheel, sweep one quarter
 And sweep one quarter more
 Left allemande
 Promenade, don't slow down
 Two and four wheel around, slide thru
 Spin chain the gears
 Square thru three quarters
 Left allemande

From Glen Story

One and two flutter wheel
 New two and three flutter wheel
 New three and four flutter wheel
 Girls rollaway half sashay
 Left allemande
 Four ladies chain
 Four ladies chain three quarters
 One and two flutter wheel
 New two and three flutter wheel
 New three and four flutter wheel
 Same three and four right and left thru
 Same three and four star thru
 Then pass thru
 Allemande left

One and three right and left thru
 Star thru, everybody double pass thru
 Track II, swing thru
 Boys run right
 Wheel and deal
 Touch a quarter, boys scoot back
 Girls scoot back

Girls run around boys
 Everybody touch a quarter
 Boys run around girls
 Left allemande

From Box 1-4 — make a wave
 Girls run right
 Half tag and trade (check waves)
 Split circulate
 Boys run right
 Right and left thru, slide thru
 Swing thru, boys run
 Half tag, trade (check wave)
 Boys run, slide thru
 Left allemande



Osa and Cliff
Mathews

Osa and her husband, Cliff, are familiar figures in the square dance world. Members of CALLERLAB, the Mathews maintain an active home club schedule in Palm Springs, California. Osa has called on many National Square Dance Convention programs and was featured as one of the caller-coaches at a recent National Convention callers seminar. Some of the dances on these pages are taken from Osa's extensive repertoire.

From Box 1-4, swing thru
 Boys run, boys fold
 Single circle to a wave, recycle
 Swing thru, boys run
 Crossfire — coordinate
 Ferris wheel, centers pass thru
 Right and left thru, veer left
 Crossfire
 Coordinate
 Ferris wheel
 Centers pass thru
 Right and left thru
 Dive thru, zoom
 Centers pass thru
 Right and left thru
 Dive thru
 Square thru three quarters
 Left allemande

SPECIAL WORKSHOP EDITORS

Ted Wegener	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

ROUND DANCES

SOMETHING BIG — Hi-Hat 980

Choreographers: Brian and Sharon Bassett

Comment: Fun to do two-step with disco feeling and interesting music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Apart, —, Point, —; (Twirl) Together, 2, 3, Touch end CLOSED M face LOD;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
5-8 Fwd Two-Step; Fwd Two-Step; Side Two-Step; Side Two-Step;
9-12 Repeat action meas 1-4 Part A;
13-16 Fwd Two-Step; Fwd Two-Step; Side Two-Step; Side, Close, Fwd end BUTTERFLY M face WALL, —;

PART B

- 1-4 Rock Apart, Recov, Balance L, —; Balance R, —, Rock Apart, Recov to OPEN face LOD; Fwd, —, 2, —; Rock Fwd, —, Rock Bk, —;
5-8 Bk, —, Rock Bk, Recov; Fwd, —, 1/4 R Turn to BUTTERFLY M face WALL, —; Bk Away, Close, Bk, Brush; Fwd, Close, Fwd end OPEN face LOD, Touch;
9-12 Side, XIB, Side, XIB; Side Two-Step; Side, XIB, Side, XIB; Fwd Two-Step end BOLERO BANJO;
13-16 Wheel Two-Step; Wheel Two-Step; Apart, Close, Bk, Brush; Together, Close, Fwd to CLOSED, Touch;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 Solo Roll, 2, 3, 4 end OPEN facing LOD; Fwd, Cross Point, Side to BUTTERFLY, Touch.

DONNA — Hi-Hat 980

Choreographers: Wayne and Norma Wylie

Comment: A nice waltz routine with adequate music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;

PART A

- 1-4 Fwd Waltz; (R) 1/2 Waltz Turn M face RLOD; Bwd Waltz; (L) 1/2 Waltz Turn end SIDECAR M facing LOD;
5-8 Progressive Twinkle, 2, 3 BANJO; Twinkle, 2, 3 SIDECAR; Rock Fwd, Recov, Side BANJO; Wheel end M face RLOD;

PART B

- 1-4 Impetus to LOD in SEMI-CLOSED; Thru, Side/Close, Side; Thru, Side/Close, Side; Manuv, 2, 3 RLOD in CLOSED;
5-8 Spin Turn; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn M facing LOD;

PART C

- 1-4 Impetus to SEMI-CLOSED; Thru, Side, XIB; Roll LOD, 2, 3; Thru, Face, Close M facing WALL in CLOSED;
5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn face LOD; Fwd Waltz;
SEQUENCE: A — B — A — C — A — B — A — C plus Ending.

Ending:

- 1-4 Progressive Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; (Turn to SKIRT SKATERS) Rock Fwd, Recov, Bk; Point, —, —.

SPANISH LADY — Grenn 14282

Choreographers: Fred and Della Sweet

Comment: An action filled routine. The tune is "Lady of Spain."

INTRODUCTION

- 1-4 HALF-OPEN facing LOD Wait; (Roll Across) Side, Close, Side; (Roll Bk) Side, Close, Side; Pickup to CLOSED, 2 3 M face LOD;

PART A

- 1-4 Fwd/Turn to BANJO M face RLOD, Side, Close; Bk, Bk, Close; Bk/Turn M face LOD, Side, Close; Fwd, Fwd, Close;
5-8 Fwd/1/4 L Turn, Side, Bk; Bk/1/4 L Turn, Side, Fwd; Fwd/1/4 L Turn, Side, Bk; Bk/1/4 L Turn, Side, Fwd M again facing LOD;
9-12 Fwd, Lock, Fwd; Fwd, Lock, Fwd end SEMI-CLOSED; (Twirl) Fwd, Close, Fwd; Chair, 2, 3 end CLOSED;
13-16 Open Telemark, 2, 3; Thru, Flex, Point SEMI-CLOSED; Bk, Close, Fwd; Fwd, Fwd, Close;

PART B

- 1-4 Fwd, Face, Side; Behind, Fan, —; Behind, Side, Thru/Check; Behind, Side, Thru;
5-8 Repeat action meas 1-4 Part B end CLOSED;
9-12 Reverse Fallaway; Slip Pivot, Turn, Fwd to CONTRA BANJO; Travel Contra Check to SEMI-CLOSED; Pickup 2, 3 to CLOSED;
13-16 Whisk, 2, 3; Wing to SIDECAR, 2, 3, M facing LOD; Fwd Hover, 2, 3; Manuv, Pivot, 2 end SEMI-CLOSED;

PART C

- 1-4 Fwd, Face, Close; Flick, Point, Close; Fwd, Face, Close; Flick, Point, Close;

5-8 **BANJO Wheel 1/4 R, 2, 3 face RLOD; Bk, Face, Close CLOSED M face COH; Fallaway Whisk, 2, 3; Unwind, 2, 3 end SEMI-CLOSED;**

9-12 Repeat action meas 1-4 Part C:

13-16 **BANJO Wheel 1/4 R, 2, 3 face RLOD; Bk, Face, Close; Curve L 3/4, 2, 3; 4, 5, 6 end CLOSED M face LOD;**

SEQUENCE: A — B — B — C — A plus Ending.

Ending:

1-4 **SEMI-CLOSED Fwd, Fwd, Close; Fwd Arnd, 2, 3 HALF-OPEN; (Arnd, 2, 3) Fwd, 2, 3; Point, Ack, —.**

DON'T SAY GOODBYE — Grenn 14282

Choreographers: Roy and Jean Green

Comment: Enjoyable waltz routine. The music has the big band sound.

INTRODUCTION

1-4 **OPEN Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;**

PART A

1-4 **Whisk; Fwd, L Turn M face RLOD In**

BANJO, Bk; Bk, L Turn M face LOD, Fwd; Manuv, Side, Close;

5-8 **Impetus to SEMI-CLOSED; Chair, Recov, Slip end CLOSED; (L) Waltz Turn; (L) Waltz Turn;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Fwd, Fwd/1/4 R Turn, Bk; Bk/1/4 L Turn, Side to BANJO, Fwd; Fwd Waltz; Manuv to CLOSED M facing RLOD, Side, Close;**

5-8 **Overspin end M face WALL; Bk, Side, Close; Side, Draw, Touch; Side, Draw to SEMI-CLOSED facing LOD, Touch;**

9-12 **Fwd Waltz; Fwd, Fan face partner in CLOSED, Touch; Twisty Vine, 2, 3; XIF, Touch, —;**

13-16 **Dip, —, —; Manuv M face RLOD, Side, Close; (R) Waltz Turn; (R) Waltz Turn;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

1 **Step Apart, Point, —.**

SINGING CALLS

The following four singing calls are among those rated the highest by our reviewer this month.

NEW YORK CITY

By Jay Henderson, Fresno, California

Record: Big Mac #006, Flip Instrumental with Jay Henderson

OPENER, MIDDLE BREAK, ENDING

Sides face grand square I'll say goodbye

To all my sorrows and

By tomorrow I'll be on my way

I guess the Lord must be in New York City

Left allemande and Alamo style

Swing thru two by two balance there and

Swing thru again turn the partner right

Go left allemande promenade the ring

I guess the Lord must be in New York City

FIGURE:

Heads square thru four hands around

Meet that corner lady do sa do

Then swing thru you do boys run right

Ferris wheel inside the ring and

Centers pass thru star thru

Right and left thru turn the girl

Pass the ocean there spin chain thru

Girls circulate one time

Meet your man turn thru left allemande

Promenade the ring

I guess the Lord must be in New York City

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

COWARD OF THE COUNTY

By Al Horn, Penrose, Colorado

Record: Prairie #1024, Flip Instrumental with Al Horn

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Everyone considered him the coward

Of the county he never stood one single

Time to prove the county wrong

His mamma named him Tommy

Folks just called him yella

Something always told me they were

Reading Tommy wrong circle left

Promise me son not to do the things I've done

Allemande swing promenade

It won't mean you're weak

If you turn the other cheek

Son you don't have to fight to be a man

FIGURE:

(Non-progressive)

Heads flutter wheel move it round the ring

Star thru pass thru do sa do my friend

Swing thru two by two boys run to right

Girls trade tag the line

Face to the right and then

Wheel and deal to face

Single circle three quarters then you're thru

Star thru promenade and then

It won't mean you're weak

If you turn the other cheek

Son you don't have to fight to be a man

ALTERNATE FIGURE:

(Progressive)

Heads up to middle and back
 Square thru four hands around the ring
 Right and left thru turn the girl
 Pass thru trade by pass thru trade by again
 Do sa do look her in the eye
 Star thru load the boat find the corner
 Swing and promenade
 It won't mean you're weak
 If you turn the other cheek
 Son you don't have to fight to be a man
 SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

IF THE WORLD KEEPS ON TURNING

By Tommy White, Odessa, Texas

Record: Bogan #1318, Flip Instrumental with
Tommy White

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters
 Round the ring
 Join hands circle left go round
 All ladies rollaway circle left I say
 Allemande left corner weave the ring
 Wind in and out looking for your maid
 Do sa do that girl then all promenade
 If that world keeps on turning
 As I'm sure it's bound to do
 Then I'll keep on loving you

FIGURE:

Head two couples promenade half way
 Down middle square thru four hands
 Four hands around and then swing thru friend
 Those boys run and couples circulate
 Half tag trade and roll swing corner maid
 Left allemande new corner
 Come back promenade
 If that world keeps on turning
 As I'm sure it's bound to do
 Then I'll keep on loving you

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

LIVINGSTON SATURDAY NIGHT

By Jerry Story, Burlington, Iowa

Record: Roadrunner #301, Flip Instrumental
with Jerry Story

OPENER:

Circle left I've got my Tony Lamas on
 My jeans are pressed tight
 My baby and I will do this town tonight
 Walk around your corner see saw your girl
 Left allemande the corner weave the ring
 Listen to the rhythm of a hot country band
 Do sa do and promenade that land
 We'll be rockin' and rollin'
 On a Livingston Saturday night

MIDDLE BREAK, ENDING

Four ladies promenade one time around
 Run on back and swing your man
 Join hands circle left go movin' along
 Left allemande the corner weave the ring
 Listen to the rhythm of a hot country band
 Do sa do and promenade that land
 We'll be rockin' and rollin'
 On a Livingston Saturday night

FIGURE:

Head couples square thru give four you know
 All the way and do a do sa do make a wave
 The ladies trade recycle there veer left
 Ferris wheel into the middle and then
 Pass thru allemande left with your corner
 Turn your partner right swing that corner
 Promenade we'll be rockin' and rollin'
 On a Livingston Saturday night

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

As those of you who have been following
 this section for a number of years are aware,
 we have had a number of excellent dance edi-
 tors who have kept you supplied with a variety
 of dance material. The most recent, Ted
 Wegener, leaves our staff at this point making
 way for Bob Van Antwerp, who will serve a
 stint as editor. Helping Bob with the Feature
 Caller lead section and miscellaneous dances
 will be a battery of callers from many seg-
 ments of the square dance world.

The changing face of square dancing has
 been reflected in this section over the years,
 and we anticipate you will enjoy the new look.
 Thanks to Ted, Jack Lasry, Dick Houlton, Bob
 Page and other leaders who have helped us in
 the past.

LINEAR CYCLE

From CALLERLAB this month comes a
 Quarterly Selection (see page 18) suggested
 for use by Mainstream clubs during April,
 May and June. The following drills are sug-
 gested for workshopping.

From 1P2P Lines

Pass the ocean

Linear cycle

Pass thru, wheel & deal (centers)

Swing thru, turn thru

Allemande left

From Box 1-4 wave

Linear cycle

Slide thru

Allemande left

(Please read on)

From Box 1-4 wave

Swing thru

Linear cycle

Box the gnat

Right and left thru

Pass the ocean

Recycle

Allemande left

From Box 1-4 wave

All 8 circulate

Linear cycle

Half square thru, trade by

Allemande left

From Box 1-4 wave

Girls trade

Linear cycle

Sweep one-quarter

Allemande left

From a tidal wave

Do-sa-do to a wave (each wave)

Linear cycle

Pass thru

Allemande left

FROM TED WEGENER

The following dances date from the early sixties and while they are excellent examples of dances from that time they are slightly "out of date" as regards terminology and figures for the present time. How would you change these dances? The traffic patterns are just as good as they were almost twenty years ago. Can they still be used if modernized with today's choreography? Why not rewrite them to suite yourself and your dancers and send the results to us?

RUN AND TRADE

Box 1-4, veer left a two-faced line

Girls trade, girls run (right)

Men trade, men run (left), wheel and deal

(Keep her on the left), box the gnat

She's your corner, left allemande etc.

L. A. ROLLAWAY

Box 1-4 wave, split circulate, girls trade

Boys trade, split circulate, swing thru

Girls trade, boys run, cast off three quarters 'round

Circle to the left when you come down

Rollaway a half sashay

Same girl left allemande etc.

FUNNY TRADE

Box 1-4, star thru, right and left thru

Ladies lead Dixie style ocean wave

Centers trade, with the ends trade

Men run, cast off three quarters 'round

Star thru, California swirl

Left allemande etc.

DEAL LIGHT

Head two ladies chain across

Turn 'em on around and don't get lost

Same two a right and left thru

Same two lead to the right and circle four

Head gents break to a line of four

Forward eight and back you reel

Pass thru,

Wheel and deal

Double pass thru is what you do

Outside two courtesy turn,

Left allemande

PASSING STARS

Heads go up and back with you

Star thru and pass thru

(again) Star thru and pass thru

Move onto the next and star thru

Do a right and left thru and turn this Sue

Dive thru, pass thru, star thru, pass thru

Move onto the next and star thru

Guess who? Left allemande etc.

HANDSHAKER

Side ladies chain, heads pass thru

Separate 'round one to a line

Center four a right and left thru

Do sa do to an ocean wave, men run right

Bend the great big line, bend the little line

Bend the little bitty line, shake hands

Grand right and left etc.

A LITTLE BIT MORE

Four ladies chain across the floor

Turn the girls we'll dance some more

Head ladies chain that's what you do

Now one and three a half square thru

Star thru,

Pass thru,

Star thru

Go right and left thru and turn your girl

Circle up four on the side of the world

All the way around and a little bit more

Head gents break to a line of four

Forward eight and back in time

Pass thru and bend the line

Star thru

Square thru three quarters around

Don't just stand left allemande etc.

VEER CIRCULATE

Box 1-4 wave, split circulate, swing thru
Men run, curlique, eight circulate, men run
Veer left a two-faced line, couples trade
Bend the line, ladies center men sashay
Ladies center men sashay
Allemande left etc.

CHAIN CRAZY

Head two ladies chain across turn 'em boys
Same two ladies chain three quarters 'round
Side gents turn 'em and hear me say
Just rollaway with a half sashay
Forward six and back with you
Those who can do a right and left thru
Same two ladies chain you do turn 'em boys
Same ladies chain three quarters 'round
Heads gents turn 'em and hear me say
Finish it off with a half sashay
Same two move up to the middle and back
Same two do a half square thru
Partners all a right and left grand etc.

NOT ALL THRU

Allemande left and away we go
Right and left and do paso
Her by the left, corner by the right
Her by the left roll promenade
Don't slow down keep on walkin' her around
One and three wheel around, star thru
A right and left thru turn your girl
Eight chain two go right and left and
Do sa do to an ocean wave rock up and back
Change hands left allemande etc.

SMALL CHANGE

Sides to the middle and come on back
Same two go right and left thru turn 'em do
Head two ladies chain to the right, right
New head ladies chain across turn the girl
One and three dance up to the middle
Half square thru, go right and left thru
Whirlaway with a half sashay
Box the gnat across the way
Pull on by and allemande left etc.

YOU FINISH IT (originally No Alley Man)

Side two ladies chain across turn the lady
Two and four move up to the middle and back
Same two go right and left thru turn 'em
Then into the middle a half square thru
Star thru, two ladies chain turn 'em
Forward eight and back you reel
Pass thru with a wheel and deal
Double pass thru, first left, next right
Star thru, go right and left thru
Turn 'em on around and rollaway
Then a half square thru
Partner right a right and left grand etc.

CAST A CIRCULATE

Heads curlique, box circulate, men run
Two ladies chain, pass thru, do sa do
Make a wave, split circulate, girls trade
Men trade, ends run, center four circulate
Cast off three quarters 'round
Circle left, left allemande etc.

ROLLAWAY STAR

Heads pass thru, separate 'round one a line
Make two, four hand right hand stars
(One with boys, one with girls)
Turn 'em twice, exactly twice
Back out join hands make a ring
(Two boys together, two girls together)
Those who can left allemande
The rest rollaway, all right and left grand

FACE A QUARTER

Promenade and don't slow down
Heads wheel around, go right and left thru
And one quarter more (a two-faced line)
Couple circulate, couples trade,
Ferris wheel, pass thru
Circle four to a line, look for corner
Left allemande etc.

LINE CHECK

Heads pass thru 'round one a line of four
Make two four hand right hand stars
(One with boys, one with girls)
Turn the stars exactly once
Back out, check your lines, go up and back
Center four a right and left thru
Everybody curlique, circulate two spots
Men run right around the girl, substitute
Pass thru, left allemande etc.

From Ray Orme

One and three square thru
Curlique to a wave
Scoot back, boys run right
Slide thru, dive thru
Square thru three quarters
Left allemande

Head ladies chain across
Head ladies chain right
One and three square thru
Swing thru, cast off three quarters
Swing thru, cast off three quarters
Swing thru, go right and left grand

Two and four half square thru
Circle four to a line
Pass thru, wheel and deal
Double pass thru, clover leaf
Zoom, centers pass thru
Slide thru, pass thru, partners trade
Half square thru, trade by, left allemande

AMMUNITION

Head ladies chain right
 New head ladies chain across
 Couple number one lead right and circle four
 Head gent break and form a line
 Bend the line, half square thru
 Those who can right and left thru,
 Half square thru
 Those who can right and left thru, pass thru
 Those facing out California twirl
 Those who can right and left thru
 Couple in the middle California twirl
 Right and left thru, star thru
 Right and left thru, cross trail thru
 Left allemande

Head ladies chain right
 New side ladies chain across
 Heads face, grand square
 Walk, two, three, turn, walk, two
 Left allemande

Head ladies chain left
 New side ladies chain across
 Head couples pass thru, U turn back
 Side couples pass thru, U turn back
 Face your partner, right and left grand!

Head ladies chain
 Head ladies chain right
 Side couples right and left thru
 Four ladies chain
 Heads star thru
 All four couples roll a half sashay
 Inside couples left square thru
 Three quarters 'round and don't just stand
 Right and left grand!

Head two ladies chain to the right
 New side ladies chain across
 Heads right and left thru
 Same two star thru then pass thru
 Star thru then pass thru
 Move on to the next and star thru
 Pass thru, left allemande

Four ladies chain three quarters
 Side ladies chain right
 Head ladies chain right
 Sides star thru, pass thru
 Right and left thru the outside two
 Dive thru, pass thru
 Star thru, right and left thru
 Pass thru, bend the line
 Left allemande

Heads right and left thru
 Box the gnat to a right hand star
 Star left with the sides once around
 Heads to the middle, two ladies chain
 Circle four once around, pass thru
 Do sa do, square thru four hands around
 With the lady on the right California twirl
 Make a ring of eight and circle left
 Rollaway to a right and left grand

Sides half square thru
 Star by the right with the heads
 Back by the left but not too far
 Heads to the middle, two ladies chain
 Circle four once around, pass thru
 Split that pair and home you go
 Partners all do sa do
 Everyone left allemande

SINGING CALL ADAPTATION

BE GLAD

Adapted by Ken Kernen, Phoenix, Arizona

Record: Stirrup 503

OPENER, MIDDLE BREAK, CLOSER

Do sa do your corner lady, see saw 'round
 your own

Allemande left and do the right and left grand
 Hand over hand around the ring and when you
 meet your lady

You box the gnat and do the wrong way grand
 Hand over hand once again and when you
 meet her there

Pull by left allemande, come back and prome-
 nade

Be glad you've got what you've got when
 you've got it

Or before you know it what you've got is gone
 FIGURE

Allemande the corner lady, do sa do your own
 Men star left in the middle, it's once around
 you roam

Skip your own, pick up the next, star prome-
 nade for me

Inside out, outside in once and a half and
 you're gone again

(Gents backing up, ladies sweeping forward as a
 couple turning once and one half to end with the
 ladies in the center and the gents on the rim for a
 wrong way star promenade.)

Men turn back on the outside track and pass
 her once

Second time catch her by the left and roll
 promenade

Be glad you've got what you've got when
 you've got it

Or before you know it you'll be all alone

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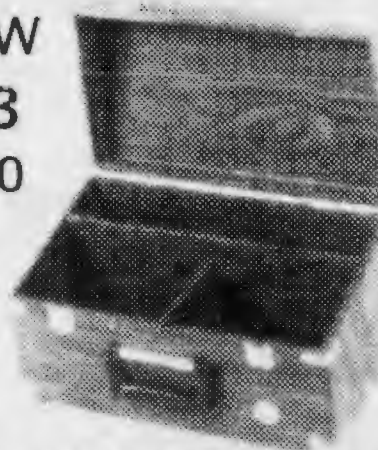
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- 2105 — **July You're a Woman**
 Caller: Nate Bliss, Flip. Inst.
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 Caller: Marshall Flippo, Flip Inst.
- 2103 — **Boogie Beat** Key C, Flip
 Hanks Hoedown
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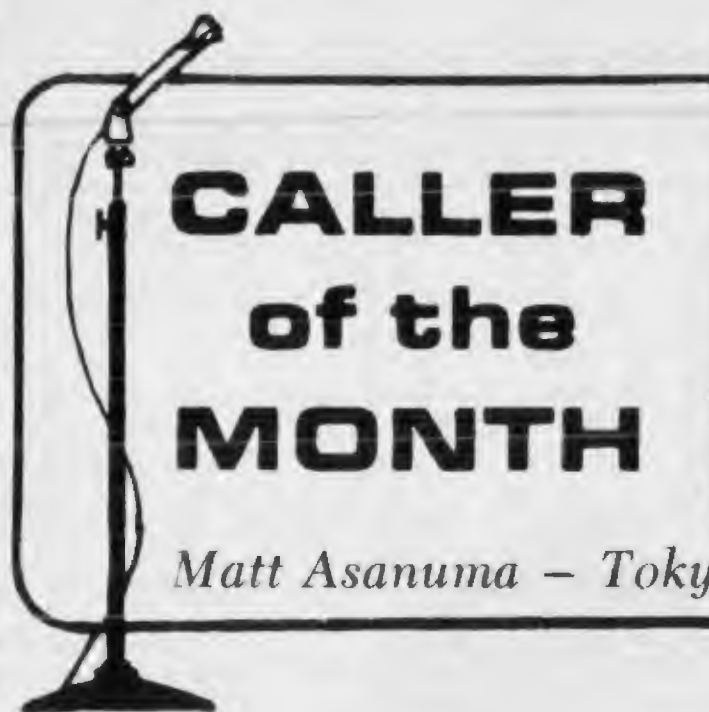
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In 1957 when Matt was 20 years old, he was exposed to a recording by Ed Gilmore of "Comin' 'Round the Mountain." It made a great impression on the young man and in fact spurred him on to become a caller.

International folk dances which were a part of his physical education program in high school actually started Matt on the dancing road. He got his best marks in this class and in music. He joined a folk dance club with square dancing part of the schedule and found it much to his liking.

Although Matt enjoyed the dancing and had the desire to call, it was very difficult to obtain material and records in 1957. Fortunately through square dancing, Matt met a number of U.S. military service people stationed near Tokyo and they passed along records and calling material to their friend. Often



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149 Somebody Loves You round by Merle Davis

148 Merry Oldsmobile by Gene Trimmer

Matt was invited to jamborees and parties on the post and all of it contributed to his intense desire to be part of the activity.

In 1966 Matt took on a permanent partner when he married Fusae.

In 1974 Matt attended the National Square Dance Convention in San Antonio, Texas. This was followed by the 1975 Aloha State Convention and the Nationals at Anaheim and in Oklahoma City.

In 1977, Matt was one of the featured callers on the SIOASDS Sound Documentary records.

In 1979 he attended the CALLERLAB Convention in Los Angeles, in the company of Tac Ozaki, one of the leading Japanese callers, and became a member of that organization.

Presently Matt calls for the Tokyo Fukyukai Square Dance Club on Saturdays from 6:00-9:00 pm and sometimes travels to call for other clubs in Japan. He is an active member of the Tokyo Square Dance Callers Association and brings his own brand of enthusiasm to the microphone. With the widespread popularity of square dancing in Japan, Matt has found his own niche in this hobby.

When he is not calling or dancing, Matt works as manager for the home furnishing paper section of Sanko Company, Limited, in Tokyo.

(**LETTERS**, continued from page 3)
cycle, only to be told to forget it. I like the idea of illustrating the Plus I and Plus II movements in every issue possible. I realize the active dancers prefer your "Experimental Notes" and "Observations on Advanced Dancing." We who dance once-twice a week cannot keep up with every idea that comes out of

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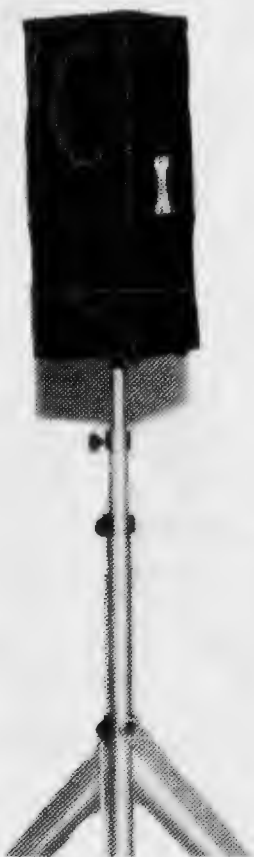
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active minds. CALLERLAB and SQUARE DANCING are fine and will accomplish much if not greatly influenced by the insistent changers. Push that proclamation: SMOOTH DANCING. And that can only mean: Keep it simple.

Lou Sisino
Holualoa, Hawaii

Dear Editor:

Tell Mr. Mainstream, please, we like you as you are. Please keep yourself that way — forever. We have lost hundreds of dancers with constant change. How can we say "square dance for fun" to anyone who has been out for two or three months? I've square danced for 20 years and have seen many drop-outs because of changes.

Pearl Affholter
Eastside, Oregon

There has been increasing concern regarding a Mainstream that will involve the greatest percentage of those who come into this activity. We can't overlook the fact that there are those who do have the time and inclination to go further. Their recruits, however, will come from the ranks of those who have found their way into a healthy Mainstream program and are desirous of devoting more time and learning more basics. This "moving on" should not in any way devalue or destroy or make less important the Mainstream program. Read on. — Editor

Dear Editor:

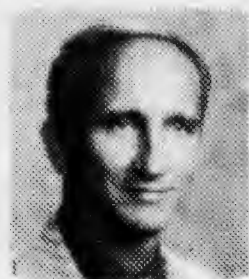
Your "Experimental Notes" is a very good idea for the Challenge dancers to note and realize that your magazine is also trying to keep abreast of the new ideas and moves in the Challenge field.

Mrs. B. Young
Hallandale, Florida

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Dear Editor:

I am a caller and find it very helpful in knowing what the most popular experimental moves are in the country. Your "Experimental Notes" are useful and appreciated.

Burt Summers

West Palm Beach, Florida

Dear Editor:

I enjoy the "Experimental Notes." Hope you will continue this section. I agree that the Basic and Extended Basic list should be left alone. Probably the Mainstream list too. If the

Advanced and Challenge lists are changed by CALLERLAB occasionally, 90% of the dancers will not be affected. I dance at all levels through A-2.

Blakely Harris

Ithaca, New York

Dear Editor:

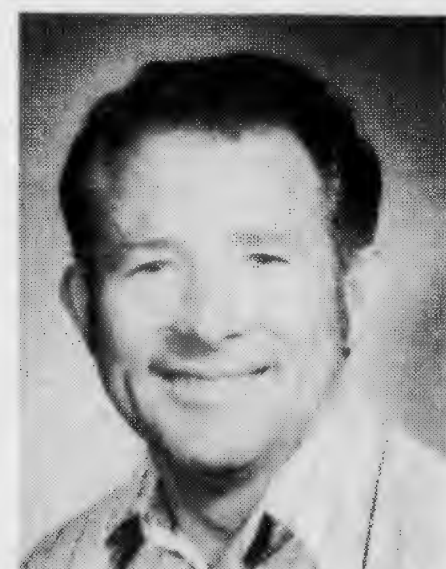
I would like to add my opinion to your "sudden storm of positive reaction." Please keep the "Experimental Notes" coming.

Jim Crouse

Wisconsin Rapids, Wisconsin



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P_R

Dear Editor:

I would appreciate the continuation of "Experimental Notes." I am a caller and depend on several sources for information. I cannot afford more than one note service. . . . Most dancers want to keep up so they realize they must learn new calls. I cannot imagine how I'd call a dance without ferris wheel, recycle, track II and a few of the relatively new calls we have today. I don't believe the "Magic" movements will be accepted but see that it gives you crazy formations that give dancers varied things to do depending on the position they end up in. The linear movements seem to be more acceptable because they generally are completed at established and familiar formations. I read each monthly issue from front to back, even the advertisements! Keep up the good work.

Charles Hughes

Clinton, South Carolina

Obviously there is an interest in all the phases of square dancing. Those who dance in the plateaus beyond Mainstream realize the value of maintaining a strong and healthy Mainstream as a base for all square dancing. At the same time it appears to be important to supply the dance information suggested by these letters. We will, in future issues, aim some material for the Plus, Advanced and even Challenge enthusiasts. In what form these features will appear is presently being worked out. Thanks to everyone who has sent us his thoughts. — Editor

Dear Editor:

Things are going very well here in the dance world. National Convention in South Australia in April and Queensland dancers are busy planning Commonwealth Games Square Dance Jamboree in 1982. The Convenor for

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the Jamboree, Graham Brandon, is heading to Seattle to do some good promotion we hope.

Elva Hoppe, Queensland, Australia

Dear Editor:

You will hear people say how this or that prescription changed their lives. I'm here to tell you that it was square dancing that changed my life for the better. 25 years ago I was so shy and introverted, and being a child of the great depression, my social life was nil. Now we teach round dancing three and four nights per week and manage to go square

dancing at least once per week. It is part of our physical fitness program and we have the joy of associating with the finest people on earth.

Ted and Marie Haley, Seattle, WA

Dear Editor:

"Discovery," although directed to new dancers, should be a must even for those of us who've been at it for over 20 years. In this regard, please note in the November issue, pages 13 and 15, in the explanation for the twirl from a swing to promenade, the man will raise his left (not right) arm (as shown in pic-



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RB 248 Coward of the County by Don Williamson

RB 308 Hazzard/Maggie (Hoedown) by Red Boot Sound

GOLD STAR RELEASES

GS 710 My Heart Skips A Beat by Cal Golden

GS 402 Ragtime Annie, S.K.G.

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by Eddie & Audrey Palmquist
4761A Baby Cha by Hi & Cookie Gibson
4761B Candlelight Waltz
by Emmett & Monette Courtney

tures 1, 2, 3 and 4) and should indicate a last-minute change of hands immediately before the final promenade position to get her right hand in his right, and her left, in his left.

Barb and Cy Taylor, Victoria, B.C.

Dear Editor:

I have found in my travels that many callers not only shun live music but some seem scared to death of it. As a traditional caller, I have called to many bands; some were real good, others not the best, however the dancers enjoyed the dancing and had fun. All

this adds up to a question I would like to pass on to other callers that read your magazine. How many other callers have ever called with a symphony orchestra? In September I called one tip with the Niagara Symphony Orchestra during the Grape Festival. I supplied the music of Arkansas Traveler and the conductor composed it for the orchestra. I did a very quick teach and then called the dance. Even the ones who knew from nothing had fun.

Tiny McBurney

Niagara Falls, Ontario, Canada



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Write for details of other 1980 Caller Training Programs: May 11-15, Guthriesville, PA., Vaughn Parrish & Frank Lane; Sept. 1-4, Wallowa Lake, ORE., Vaughn Parrish & Dick Spooner; Oct. 11, Bay Path Barn, MASS., Vaughn Parrish

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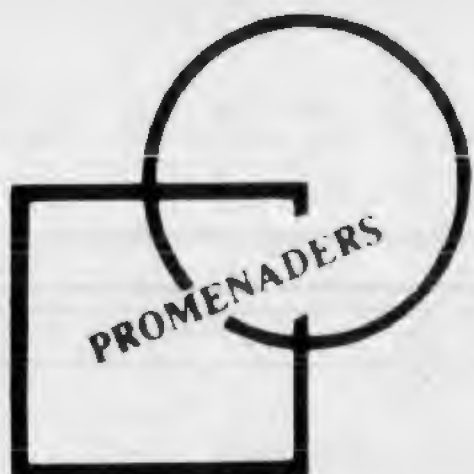
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SINGING CALLS

IT MUST BE LOVE — Red Boot 246

Key: F Tempo: 130 Range: HC
Caller: Johnny Jones LB Flat

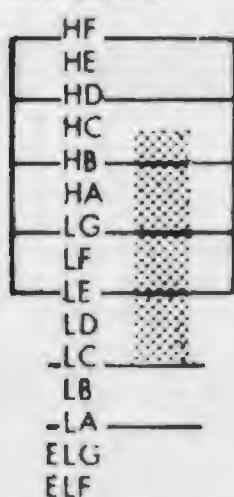
Synopsis: (Break) Left allemande — box the gnat — four ladies star by left — box the gnat — weave ring — turn thru — left allemande — promenade (Figure) Heads curlique — walk and dodge — circle four — break — make a line — pass thru — tag the line — face in curlique — boys run to right — eight chain four — pass thru — swing corner — promenade.

Comment: A good instrumental well played. Figure structure is enough to maintain interest with the dancers. Callers would probably not have difficulty in calling this record. A stop rhythm is offered in middle of record that callers will have to be aware of.

Rating: ☆☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

LIVINGSTON SATURDAY NIGHT —

Roadrunner 301

Key: D Tempo: 128 Range: HD

Caller: Jerry Story LD

Synopsis: Complete call printed in Workshop.

Comment: A good rhythmic dance executed very nicely by Jerry. The music offers a want-to-dance feeling as is usual in Roadrunner records. The figure is average with Mainstream execution. Rating: ☆☆☆☆

MY HEART SKIPS A BEAT — Gold Star 710

Key: E Tempo: 132 Range: HC Sharp

Caller: Cal Golden LB

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutter wheel across — slide thru — pass thru — right and left thru — swing thru — turn thru — swing corner — promenade.

Comment: This reviewer wondered when this tune would be re-released. It was very popular on MacGregor records at one time. It does offer a duet possibility as shown on Cal's version. The update of a figure was needed. If callers want a record to share with another caller on harmony part, this is it. Rating: ☆☆☆

COWARD OF THE COUNTY — Prairie 1024

Key: C Tempo: 128 Range: HD

Caller: Al Horn LC

Synopsis: Complete call printed in Workshop.

Comment: This record company really timed the release of this record properly. A hit record by Kenny Rogers makes this a popular item. Figure was enjoyed by the dancers along with words. Music is very adequate and this re-

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B-292-A LONESOME WALTZ Waltz by Jack & Lee Ervin

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Lee Swain



Harper Smith

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lease could be popular. Many alternate figures are offered giving all dance levels a chance to enjoy. Rating: ☆☆☆☆☆

NEW YORK — Big Mac 006

Key: D Tempo: 130 Range: HC Sharp

Caller: Jay Henderson LA

Synopsis: Complete call printed in Workshop.

Comment: Very good music that is well played instrumentally. Nice job by Jay in his execution of a good overall dance though nothing outstanding in figure structure but very danceable for Mainstream dancers.

Rating: ☆☆☆☆

JUST WHEN I NEEDED YOU MOST —

Dance Ranch 654

Key: A Tempo: 128 Range: HA

Caller: Wayne West LE

Synopsis: (Break) Four ladies promenade — swing at home — allemande left — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — sides right and left thru — square thru four hands — do sa do corner — touch one quarter — scoot back — swing corner — promenade.

Comment: Wayne returns to the recording field on this release. His nice voice and ability



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makes it sound easy. Music is adequate and figure is Mainstream. Dancers felt they needed a little more music on called side. Overall a nice job. Rating: ☆☆☆

YOU DECORATED MY LIFE — Red Boot 247
Key: F Tempo: 130 Range: HC
Caller: Don Williamson LC

Synopsis: (Break) Four ladies chain across — rollaway — circle — four ladies rollaway — circle left — allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — right and left thru — star thru — pass thru — do sa do — make a wave — ladies trade — recycle — pass thru — trade by — touch one quarter — scoot back — swing corner — promenade.

Comment: A modern tune that will have to be practiced to produce effectively. This reviewer has difficulty in establishing this in the realm of square dance music. The success will depend on the caller's ability to sing as well as word meter properly. Good Red Boot music. Rating: ☆☆☆

WHEN THE SAINTS GO MARCHING IN — Thunderbird 201

Key: D Tempo: 130 Range: HB
Caller: Glenn Walters LD

Synopsis: (Break) Allemande left allemande thar — form a star — men wheel in — shoot star — forward two right left another star — men wheel in — shoot star — right and left grand — promenade (Figure) Heads promenade half-way — sides right and left thru — flutter wheel one more time — sweep one quarter more — double pass thru — track II — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: A tune revival of an old standard. The use of track II movement was timed nicely as

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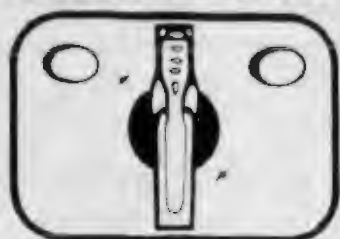
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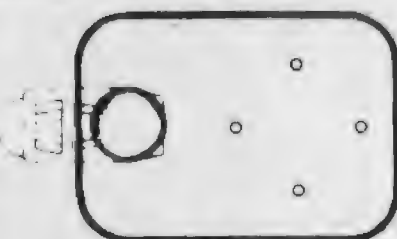
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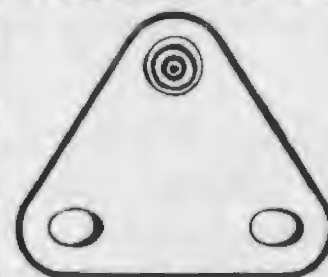
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executed by dancers. Music is good which Thunderbird usually produces. Trumpet use assists in the instrumental. If callers do not have this tune they may want to give a listen.
Rating: ☆☆☆

IF THE WORLD KEEPS ON TURNING —

Bogan 1318

Key: C Tempo: 132 Range: HB

Caller: Tommy White LG

Synopsis: Complete call printed in Workshop.

Comment: A nice relaxing dance with an excellent old time melody. Figure offers nothing more difficult than a half tag and roll. A middle

of the evening type of dance that will be appreciated by the floor. Rating: ☆☆☆

I'M AN OLD HITCHHIKER — Top 25352

Key: E Flat Tempo: 130 Range: HC

Caller: Fred Bouvier LB Flat

Synopsis: (Break) Four ladies chain three quarters — rollaway — swing the next — four men star left — pick up girl — back out — circle left — left allemande — promenade (Figure) Head ladies chain right — heads pass thru — separate — around just one — line up four — go forward and back — pass thru — wheel and deal — girls square thru three quarters —



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THE *Sets in Order* AMERICAN SQUARE DANCE SOCIETY

CURRENT RELEASES

The listings in this column are taken from copy submitted by our advertisers and from records we receive for review. If your releases are not listed send us two copies of each one and we will include them.

C Bar C
Records
and
Seven C's



Jim
Melton



John
Griffith Sr.



Phil
Kozlowski



Al
McAlpin



Clyde
(Woody) Wood



Bob
Poyner



Jim
Congleton

Recent Releases

- CC 543 We've Come a Long Way Baby — Bob & Chris
- CC 544 Back on My Mind Again — Jim
- CC 546 Without You — Woody
- CC 550 Taking a Chance — Bob & Chris
- CC 551 Gimme Back My Blues — Curt
- CC 552 Walking Tall/C Bar C Fling

New Releases

Recorded in Living Stereo

- CC 553 Coward of the County — Jim Melton
- CC 554 First Thing Each Morning — Phil
- CC 555 Good Old Boys — John
- CC 556 I'd Rather Go On Hurting — Bob Poyner
- CC 557 Cowgirls

New on Seven C's Records

- 7C 101 Holding the Bag — Al McAlpin

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Try These Oldies on Hi-Hat

HH 477 "RAMBLIN FEVER"

by Mike Sikorsky

HH 481 "OKLAHOMA MORNING"

by Mike Sikorsky

Recent Releases on Hi-Hat

HH 5014 "GONNA BUILD A MOUNTAIN"

by Ernie Kinney

HH 5013 "RED HOT MEMORY" by Mike Sikorsky

HH 5012 "THERE IS A MIRACLE IN YOU"

by Ernie Kinney

HH 5011 "OLD FASHIONED LOVE"

by Jerry Schatzer

HH 5010 "PLAY HER BACK TO YESTERDAY"

by Ernie Kinney

Produced by Ernie Kinney Enterprises, 3925 N. Tollhouse Rd., Fresno CA 93726

Distributed by Corsair-Continental Corp. & Twelgrena, Inc.

swing corner — left allemande — come back promenade.

Comment: An easy level dance and nicely called by Fred. Music is above average. The dual voices add to the dancers' enjoyment. Easy phrasing on the calling portion and word metering should offer no problems.

Rating: ☆☆☆

GYPSY MAN — Big Mac 007

Key: Tempo: 130

Range: HC

Caller: Jay Henderson

LA

Synopsis: (Break) Circle left — allemande left corner — do sa do at home — four men star by

left — turn partner by right — left allemande — promenade (Figure) One and three square thru four hands — corner swing thru — boys trade — hinge by right — scoot back — boys run around those girls — bend the line — right and left thru — slide thru — swing corner — promenade.

Comment: The melody line of this tune may give callers some problems. The instrumental is well played. A nice piece of music. Scoot back is the featured move that times well enough. The Big Mac label is improving steadily.

Rating: ☆☆☆

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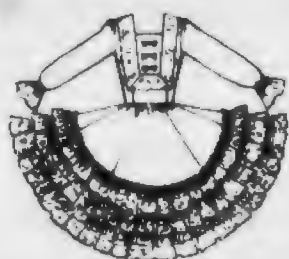
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HOEDOWNS

BOOGIE BEAT — Blue Star 2103
Key: E Flat **Tempo: 134**
Music: Blue Star Band

HANKS HOEDOWN — Flip side to Boogie Beat
Key: A **Tempo: 134**
Music: Blue Star Band

Comment: Two extremely different hoedowns. Boogie Beat offers just what it says. Hanks Hoedown is more traditional with strong fiddle lead.
Rating: ☆☆☆

HAZZARD — Red Boot 308

Key: G **Tempo: 130**
Music: Stan Williamson — Banjo, Bass, Drums, Guitar, Fiddle

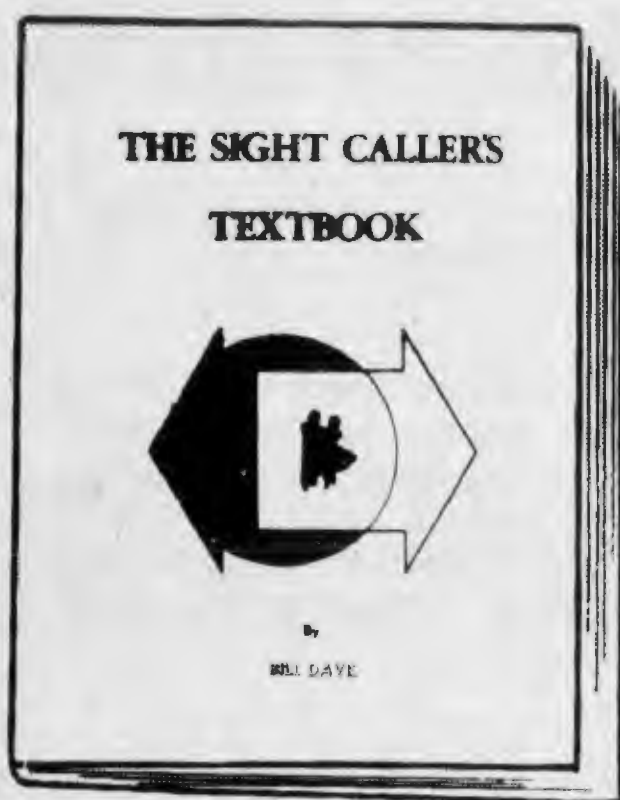
MAGGIE — Flip side to Hazzard

Key: D **Tempo: 130**
Music: Stan Williamson — Banjo, Bass, Drums, Guitar, Fiddle

Comment: Two good basic hoedown instrumentals with strong rhythm accent. Preference between the two will have to be determined by caller. Either record would be of value. Mag-

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SC 643 Angeline
SC 637 Take Me Out To The Ballgame

SC 615 Hukilau
SC 597 Nanakuli
SC 592 Little Brown Gal
SC 590 Puka Shells
BM 009 Downtown Knoxville
BM 008 Little Farther Down The Road
BM 007 Gypsy Man
BM 006 New York
BM 005 Grass Won't Grow
BM 003 Back On My Mind Again



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gie has slight melody line. Rating: ☆☆☆☆

NOVELTY RECORD

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Happy Birthday — Auld Lang Syne — For He's A
Jolly Good Fellow — Fan Fare

Comment: A novelty record using Happy Birth-
day, Auld Lang Syne and He's A Jolly Good
Fellow plus a Fan Fare. The Fan Fare is above
average. On reverse side is a useable friend-
ship song. This could well find its place in a
caller's case. Other companies have previ-

ously issued novelty records of this kind.

Records Featured In May

A regular once-a-year feature spotlighting
the square dance record industry will appear
in next month's issue. What makes the square
dance recording industry develop? How do
some of the small companies continue? What
influence does the current oil shortage have
on production and what is the estimate of
record costs in the future? We will be looking
at a number of sides of this important phase of
the square dance activity. Watch for it.

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(**SQUARE DANCE TRAVEL,**

continued from page 14)

is wise to ask lots of questions. Be sure that all reservations are verified and *not* just wait-listed or on stand-by. When it comes to money make certain that you understand when all payments are due; that payments to an airline or travel agent are protected either by a trust account or by a bond; that participants are adequately protected in the event a tour is cancelled. There are a thousand small items to look after when planning a tour. Always keep in mind that this trip may be the one-and-only tour in the lifetime of a participant, and as the tour organizer it is your responsibility to make the tour a success.

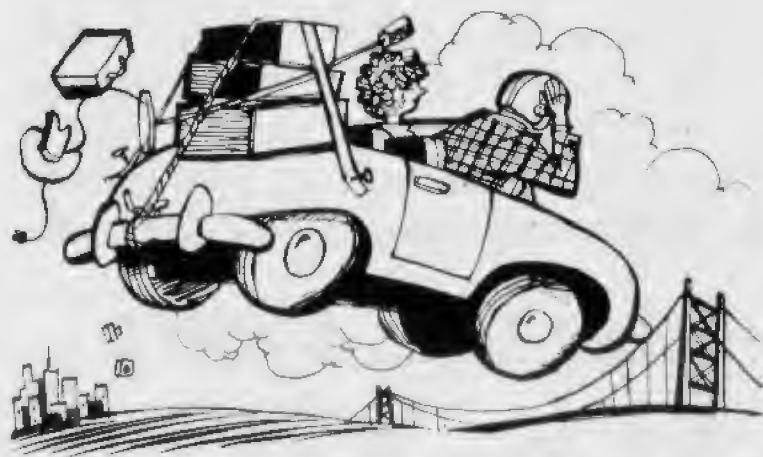
Picking A Tour

to Join

If you are interested in participating in group travel, nothing is more important than learning to read a travel brochure — unless you simply want to go on a tour because a certain person or couple is going to head it up. Then you may not care where you go, what it costs, or what it includes; you just enjoy that particular person's leadership.

However, excluding this reason, it is important to read everything in the travel folder. You will soon learn to compare tours. Two trips going to virtually the same locations may show a wide difference in prices. Is the tour

that costs \$1,000.00 a greater bargain than the one covering the same places, for the same number of days, but sells for \$2,000.00? Not necessarily. Here's what to look for. Check to see whether flights are on scheduled, well-established airlines or on charters. Check to see what meals are included. Tours that include only continental breakfasts each day will be a lot less expensive than ones that include full breakfasts and one or more additional meals each day. If you think the cost of eating out is expensive in America, be prepared for a "shock" when you see restaurant prices overseas. Check the hotels which will be used to see what category they are in. Check to see what is *included* in the way of sightseeing. "Optionals" mean you will pay extra. Check the fine print at the end of a brochure which spells out the details of cancellations, etc.



Traveling Alone

Square dance travel can be an individual, personal adventure. For those who have the time and inclination, setting off for the unknown can be great fun. Visiting out-of-the-way places and staying at small hotels is a delight. Individual square dance travelers will find the activity flourishing in some 50 countries overseas and their travel can be enhanced by visiting square dance clubs whenever they can. Again, reference to the August Square Dance Directory of this magazine will provide contacts in many places around the world. Write ahead for information. You will find square dancers overseas as hospitable as they are in your home territory. They will dress the same way; calls will be in English, and you'll find yourself among friends.

Here is a report from an independent traveler, Twyla Stewart of Los Angeles, who, with her husband and another couple, recently traveled to Australia. They saw all the wonderful highlights of the country, and she writes,



Just as important as the places you are going to visit are the people who will be sharing your travel adventure.



Castles on the Banks of the Rhine are a perfect setting for a square dance cruise on this fabled river.

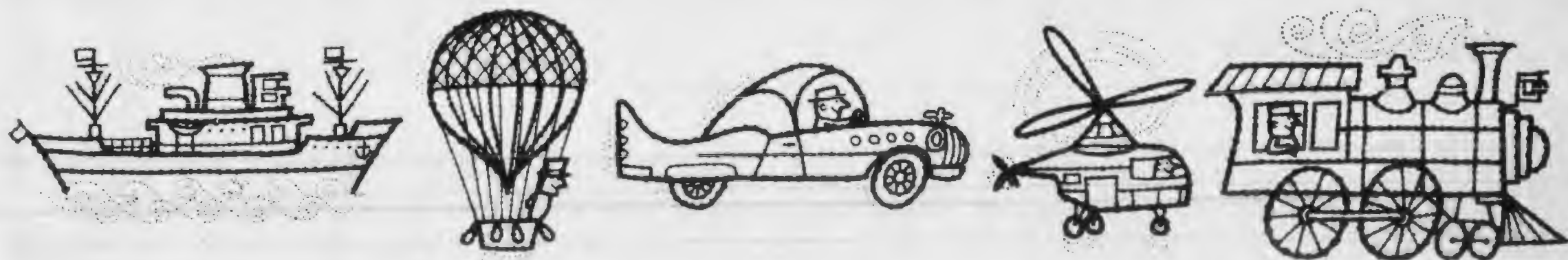
"Not the least of our adventures was the fun of square dancing both in Sydney and in Perth. Having been forewarned we styled our dancing somewhat as the Australians do. Allemande left and turn thru are executed pigeon wing style; promenade is in skater's waltz position; instead of a 'square your set' direction, they use a 'round up' (Ladies and gentlemen in side-by-side lines grand march until there are eight abreast and thus a square.); tips continue for three numbers, a hash and two singing calls. We were left with an impression of the Australian dancers' capacity for having fun, exemplified by their exuberant execution of calls, not to mention their vocalization and enthusiasm during a tip. That the nicest people square dance, in America or abroad, was affirmed to our utter salvation when, entirely without prior arrangement, we were met at the Sydney Airport (several hours late, near midnight, in the rain and spaced-out with jet lag) by caller, Barry Wonson, who had driven fifty miles from his home to extend a welcome and to transport us to our accommodations. Our welcome to square dancing in Western Australia was equally cordial. If ever your club is privileged to host Australian dancers or callers, it would be nice to extend your amenities beyond the usual as the Australians do."

So The Trip is Over —

What Then?

Just as planning the trip is important, so is the follow-up. Getting together with former traveling companions constitutes a very special occasion and allows the sharing of memories. When participants of a trip live in the same area, slide showings are a natural "hook" for a party. "One of the things we enjoy about slide sessions," a friend told us recently, "is that when we see pictures taken by our friends we see many things we missed on the trip and usually we get to see ourselves, which is fun." Such get-togethers need a bit of planning and limiting the number of slides or how many minutes of movies each person can bring; otherwise the get-together is liable to take as long as the tour itself!

A slide showing also makes a wonderful promotion for a trip for next year or the year after. Use a large family or recreation room, or borrow or rent a hall, provide simple refreshments and put together an exciting slide show of this year's adventure. Invite prospective travelers from dancers and their friends in the area and perhaps even offer a door prize or two based on travel (a flight bag, a paperback book about an area, etc.) and you're in for fun. Be prepared to answer questions. Your enthusiasm will spark a desire in others to travel.



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 4B-6015 KENTUCKY IN THE MORNING — Bill
 4B-6016 RAMBLIN' MUSIC MAN — Bob
 4B-6019 ALL THE GOLD IN CALIFORNIA — Bob
 4B-6021 IT'S CRYING TIME AGAIN — Bill
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(MEET KEN LOGAN,

continued from page 19)

Ken enlisted with the 42nd Highlanders and wore the traditional kilt for 14 years. With the outbreak of World War II, Ken served in the Queen's York Rangers. At the end of the war, Ken was stationed in Montreal and he remembers how the supervisor of the YMCA would call him to tell him a group of British war brides was arriving and would ask him to put on a square dance for them. By this time he had some precious 78 records (about eight)

and he used Reel de Perdue, Irish Washerwoman and Miss McLeod's Reel, among others. In 1958 Ken retired as a Sergeant Major in the Canadian Militia.

Ken and his wife, Evelyn, moved to Oshawa, Ontario, and there joined a square dance class, for a change from traditional dancing to contemporary was taking place. Then in 1960 the Logans decided to retire to Lehigh Acres, Florida. There they joined a club in Ft. Myers and began to learn more new terminology and figures. The next step was to form



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Dave Harry

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their own club in Lehigh Acres, calling it the Lehigh Pairs and Squares, and here they taught both adults and children.

Ken has a treasured 8,000 strong, catalogued collection of records, dating its start back to his early Toronto days.

All this time Evelyn has been his strongest supporter, both morally as well as taking an active part by sewing the dresses, shirts and ties for their demonstration set, making the club banner and organizing monthly "carrying dinners" for their dancers.

The Logans have attended various National Square Dance Conventions from Miami to Long Beach, rarely miss the Florida State Convention and Ken currently serves as Chaplain for the Florida Callers Association. He still calls at the mobile park, for senior citizen groups, does one-night stands and has a beginners class.

Ken says, "No one is too old to dance. I am now past 76 and 65 of those years I have square danced. I have met many wonderful people along the square dance route."

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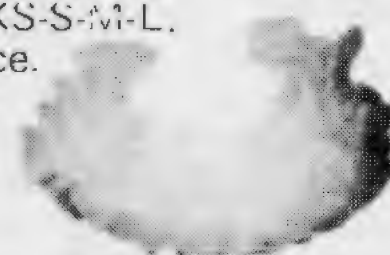
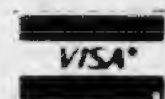
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by Tommy Russell



Bud
Whitten



Chuck
Myers



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Russell



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Glenn
Walters

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- TB 206 **Sweet Melinda** by Will Larson
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If ever there was an individual who has watched square dancing change, who has been a part of both the traditional and the contemporary picture, who loves everything about it — it's got to be Ken Logan!

(CHOOSING A ROUND,

continued from page 32)

a popular dance or need to reteach an old favorite, we have no qualms about doing so. There are five other teachers in the Toledo area and we don't hesitate to teach a good dance weeks after one of the other teachers

has done so. We try to teach the best dance for our club, regardless of circumstances. We have three clubs, easy to intermediate, an intermediate, and an intermediate to advance and they each keep their own level.

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operating in our clubs, even to the extent of having the dancers vote to maintain an active list of 20 classics. Also we try hard to hold on to the national classics and reteach them as the need arises.

One of the possible problems is the local choreographer. Some areas have many choreographers and their routines put a burden on the other local teachers. These dances should be evaluated right along the same lines and should not be taught just because they were written by a local choreographer.

No matter what guidelines one uses, how hard the screening program is conducted, how much advice is used, how much experience one has, we all will make some bad teaching choices. We can just do our best; no one can ask for more!

(**LADIES**, continued from page 36)
age. It's the way you take fashion and make it work for you. Accentuate the positive; eliminate the negative." — *Mary Helsel, Sacramento, California*

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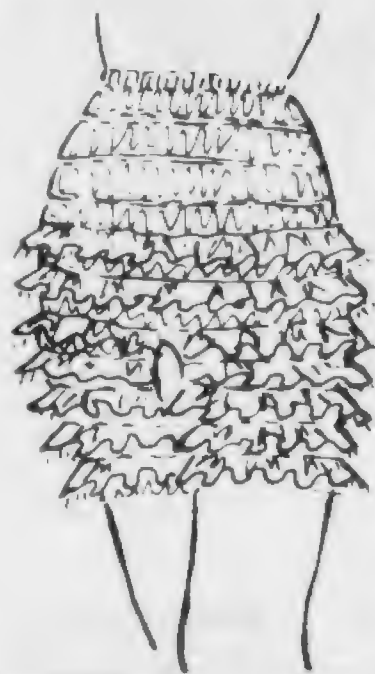
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(NATIONAL CONVENTION,

continued from page 40)

Trail Dances

To make sure "getting there is half the fun," many square dance clubs and organizations in the vicinity of Tennessee are jumping on the National Convention bandwagon with special dances to accommodate those dancers traveling to and from the Tennessee Convention. These dances will be held starting June 19 and going through June 29.

Here is the schedule:

June 19 thru 25 — Chattanooga, TN — FREE
Allemande Hall, 2548 Cunbarrell Road

June 21 — Jackson, TN, First United
Methodist Church, Activities Center, 315
East Center

June 21 — El Dorado, AR, Tac House 1101
North West Avenue, Jerry McKissack,
caller

June 21 — Jackson, MS, Southwest YMCA,
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June 24 — Granada, MS

June 24 — Pine Bluff, AR, Convention Cen-
ter, Mike Litzenberger and Jerry McKis-
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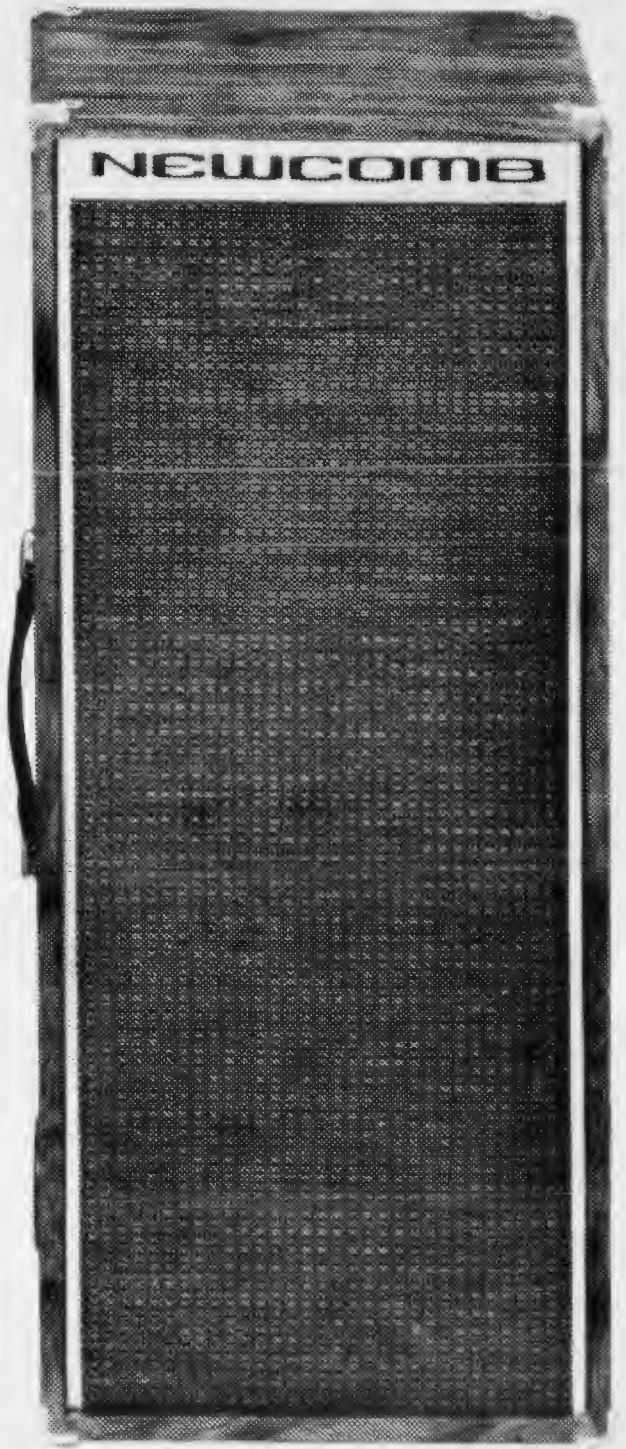
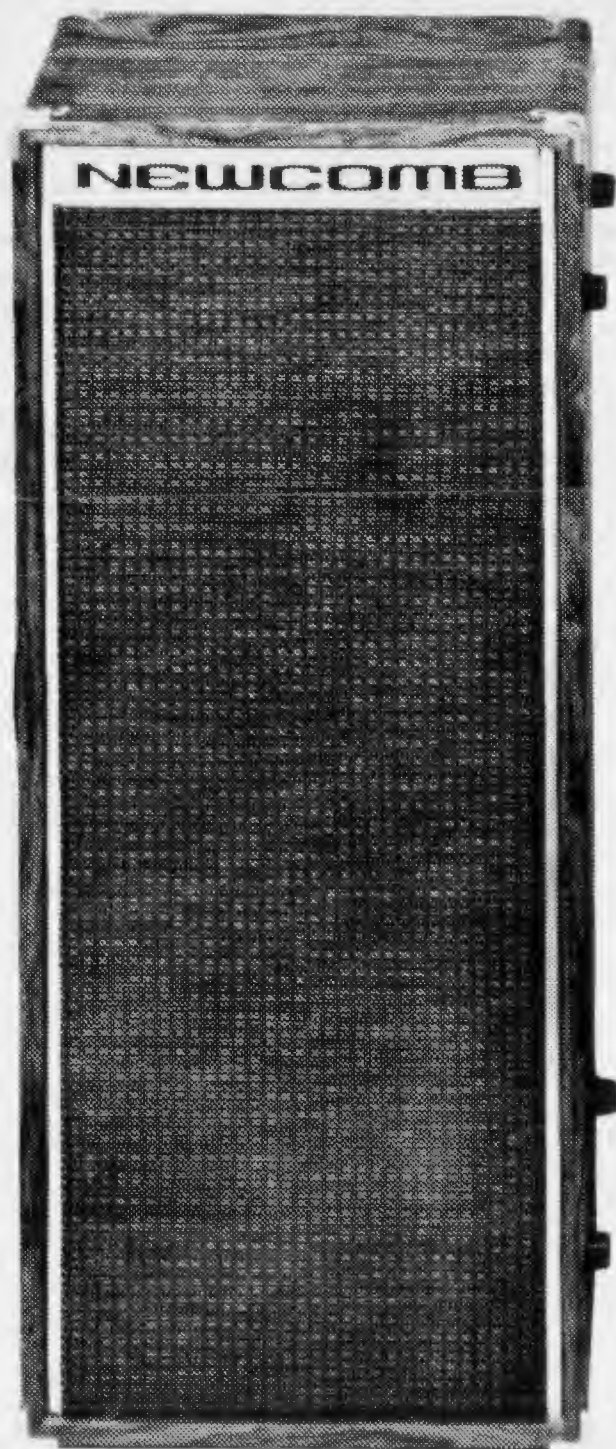
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- RR 129 I RECALL A GYPSY WOMAN - Pat
- RR 130 WHO AM I TO SAY - Kip
- RR 131 MUSIC IS MY WOMAN - Ernie Kinney
- RR 132 I HAD A LOVELY TIME - Wade
- RR 133 ME AND PAUL - Bob
- RR 134 SAIL AWAY - Wade
- RR 135 NEVER DID LIKE WHISKEY - Pat
- RR 136 LOVING YOU IS A NATURAL HIGH - Wade
- RR 137 RED BANDANA - Kip
- RR 138 NEXT BEST FEELING - Wade

June 24 & 25 — Memphis, TN, Christ United
Methodist Church, Guy, Grove Park at
Poplar (More trail dances next month)

CAMPS TO CONTINUE

IT'S GOOD TO HEAR that Marie Hopkins will be carrying on the Holiday Ranch Camps she and her late husband, Jim, founded. A variety of weekends are offered during the summer as follows: June 6-8 for new dancers with caller Clem Nader; June 20-22 features caller Bob Fyfe; July 18-20 and 25-27 has Ron Refvik; August 15-17 is a round dance only session;

August 22-24 is for new dancers with George Schutt and September 12-14 will feature Murray Few. Dancing starts at 8:30 on Friday evenings with square and round dance sessions through the following Sunday lunch.

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SQUARE DANCE DATE BOOK



Apr. 5 — Charity Hat Dance, Murray High,
Salt Lake Valley, Utah

Apr. 11-12 — 3rd Annual Spring Folic, Robert
Moore Auditorium, Fort Frances, Ontario,
Canada

Apr. 11-12 — 27th Annual Alabama Jubilee,
Boutwell Municipal Auditorium, Bir-
mingham, Alabama

Apr. 11-12 — Myrtle Beach Ball, Convention
Center, Myrtle Beach, South Carolina

Apr. 11-12 — 30th Southwest Kansas Spring
Festival, Civic Center, Dodge City, KS.

Apr. 11-12 — 9th Utah R/D Festival, North-
west Multipurpose Center, Salt Lake City,
Utah

Apr. 11-12 — 32nd Annual S/R/D Festival,
Belle Clair Exposition Hall, Belleville, Ill

The Red River Community House

Red River, New Mexico

SUMMER 1980

Square dance this summer in the beautiful, cool, rustic, mountain atmosphere of Red River, New Mexico. The Red River Community House is a non-profit facility with activities for the entire family. Interdenominational worship services are conducted throughout the year. There are square dances each night, Tuesday through Saturday, and workshops four afternoons each week for both beginner and club-level dancers from June 1 through Labor Day. Other activities include folk and popular dances, movies, bridge and various other games. Fun for all, so bring the family.

For additional information, write:

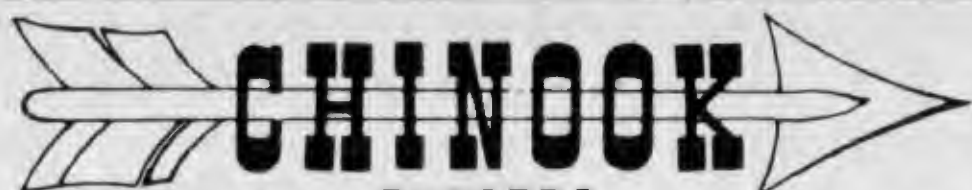
P.O. Box 213 Red River, New Mexico 87558

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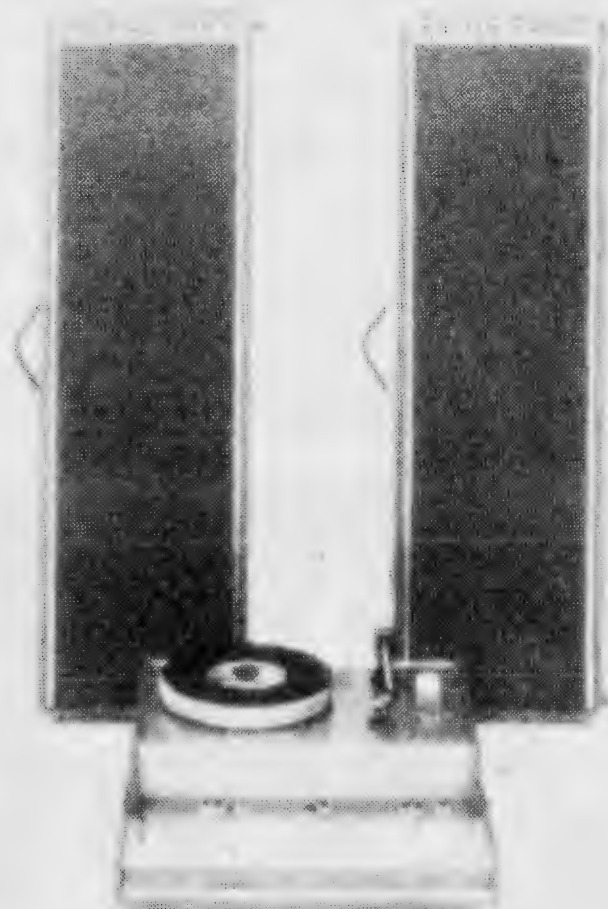


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- Apr. 11-12 — Pear Blossom S/D Festival,
Lake County Fairgrounds, Lakeport, Cali-
fornia
Apr. 12 — 33rd Annual North East Oklahoma
S/D Assn. Festival, Assembly Center,
Tulsa, Oklahoma
Apr. 11-13 — 21st Derby City Festival, Ken-
tucky Fair & Exposition Center, Louis-
ville, Kentucky
Apr. 11-13 — Utah R/D Festival, Salt Lake
City, Utah
Apr. 13 — April Swingtime, Coffin & Jr. High

- Schools, Brunswick, Maine
Apr. 13 — 22nd Annual Square-A-Rama,
Ballenger Field House, Flint, Michigan
Apr. 16 — DLDV Spring Festival, Hashville
East, Pennsauken, New Jersey
Apr. 18-19 — 2nd Annual Cabin Fever Re-
liever Dance, Grammar School No. 2,
Elko, Nevada
Apr. 18-19 — 18th Spring Swing, Clinton
Central Schools, Clinton, New York
Apr. 18-20 — California State S/D Conven-
tion, Long Beach Convention Center,

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JP 402 Four In The Morning
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Apr. 19 — Akron Area Spring Festival, Uni-
 versity of Akron, Akron, Ohio

Apr. 20 — 5th Annual Spring Abundance,
 Hearthstone Manor, Cheektowaga, New
 York

Apr. 25 — Turkey Trotters Welcome Spring
 Dance, Marion County Community Build-
 ing, Summit, Arkansas

Apr. 25-26 — 21st New England S/R/D Con-
 vention, Manchester, New Hampshire

Apr. 25-26 — Jamboree, Trail Memorial
 Centre, Trail, British Columbia, Canada

Apr. 25-26 — 11th Annual Azalea S/D Festi-
 val, Scope Convention Center, Norfolk,
 Virginia

Apr. 25-27 — 19th Annual Spring Fling, Mary
 E. Sawyer Aud., La Crosse, Wisconsin

Apr. 25-27 — 18th Semiannual Rain Dance,
 Camp Biblia, FL.

Apr. 25-28 — 21st Australian National S/D
 Convention, Chryslers, Adelaide, South
 Australia

Apr. 26-28 — Whitehorse Jamboree,
 Whitehorse, Yukon Territory

May 2-3 — Mid-Tex Jamboree, Villa Capri
 Ballroom, Austin, Texas

May 2-3 — Four Seasons Jamboree, Civic
 Auditorium, Gatlinburg, Tennessee

May 2-3 — 12th Annual Rhododendron Festi-
 val, Municipal Auditorium, Eureka, CA

May 2-4 — The Marlins Extravaganza,
 Miramar Hotel, Santa Barbara, California

May 2-4 — 33rd Silver State S/D Festival,
 Centennial Coliseum, Reno, Nevada

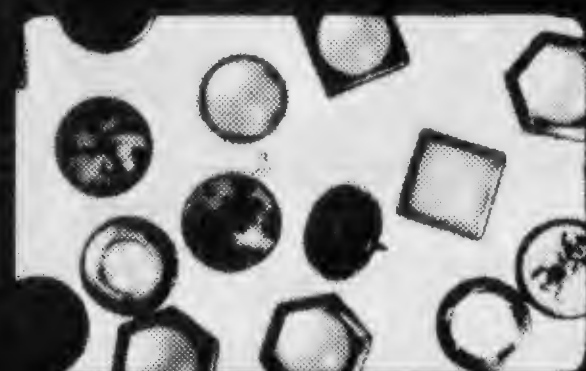
May 3 — Blossomtime S/D Festival, Berrien
 Springs High School, Berrien Springs,
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May 3 — Promenaires 3rd Annual Spring

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Registration Chairman
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Festival, Aquadome Recreation Center,
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May 3 — South Dakota State Spring Festival,
 Madison, South Dakota

May 3 — 22nd Annual Rochester Area
 Dance-O-Rama, State University,
 Brockport, New York

May 3 — Georgia State S/D Association
 Spring Dance, Macon Coliseum, Macon,
 Georgia

May 8-10 — 19th International S/R/D Con-
 vention, Manchester University, Hamil-
 ton, Ontario, Canada

May 9-10 — 4th Annual Queen City Festival,
 Frank Cochran Center, Meridian, Missis-
 sippi

May 9-10 — Utah State Spring Festival, Salt
 Palace, Salt Lake City, Utah

May 16-17 — 3rd Annual Dixie Round Up,
 Gatlinburg Civic Auditorium, Gatlinburg,
 Tennessee

May 16-17 — 4th Annual Music City Festival,
 Tennessee State Fairgrounds, Nashville,
 Tennessee

May 16-17 — Spring Festival, Springs Park,
 Lancaster, South Carolina

May 16-18 — 33rd Annual New Mexico State
 S/D Festival, Albuquerque Convention
 Center, Albuquerque, New Mexico

May 16-18 — Spring Fling, Crescent Hotel,
 Eureka Springs, Arkansas

May 16-18 — Singles Convention, Ventura
 Fairgrounds, Ventura, California

May 16-18 — 25th Spring Festival, Traverse
 City Senior High School, Traverse City,
 Michigan

May 17 — Central District Spring Dance,
 Little Rock Convention Center, Little
 Rock, Arkansas

May 17 — 2nd Annual Hushpuppy Festival,
 Lufkin Civic Center, Lufkin, Texas

May 23 — Fiesta of Five Flags S/R/D, Munic-
 ipal Auditorium, Pensacola, Florida

May 23-25 — 27th Florida State S/R/D Con-
 vention, Lakeland Civic Center, Lakeland,
 Florida

May 23-25 — Festival, Costa Mesa Fair-
 grounds, Costa Mesa, California

May 23-25 — Golden State Roundup, San
 Francisco Civic Auditorium, San
 Francisco, California

May 23-25 — Spring Fling, Bonanza Hi, Las
 Vegas, Nevada

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May 23-26 — 9th Montana State S/R/D Festival, Butte, Montana

May 24-25 — Mt. Sopris Cabonaires Annual Spring Fling, Colorado Mountain College, West Campus, Glenwood Springs, CO

May 24-26 — 12th Annual Hummel Dance, Sporthalle Wegenkamp, Hamburg, West Germany

May 25 — Clam Chowder Festival, Mattachese Middle School, West Yarmouth, Massachusetts

May 30-June 2 — 14th National New Zealand

S/R/D Convention, Auckland, New Zealand

June 5-7 — 21st International S/R/D Convention, Bismark-Manan, North Dakota

June 5-7 — Texas State Federation S/R/D Festival, Civic Center, Amarillo, Texas

June 6-7 — Kansas State S/D Convention, Bicentennial Center, Salina, Kansas

The dates in this calendar augment those in the master calendar which appeared in the March issue of SQUARE DANCING.

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Frankly, we wish that you had gone into something like stamp collecting or chess. Anything to take some of the pressure off us.

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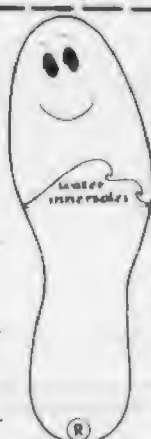
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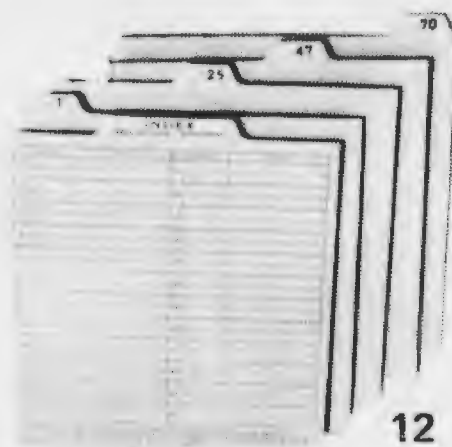


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10



12

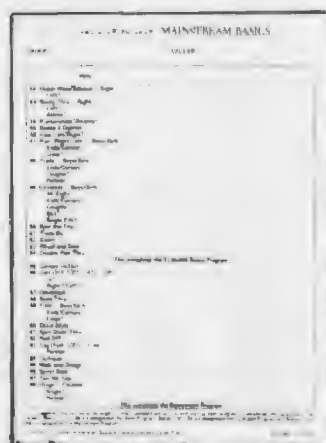
10. Plastic Record Sleeves (\$12.50 per 100, plus \$2.00 postage)
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13



14



15

13. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$4.25 each plus postage — 1 or 2 binders \$1.25; Add 25¢ for each additional binder)
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15. Basic Check Lists — Corresponding to the 2 Basic Handbooks (\$1.00 per dozen) (Postage 40¢)
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18



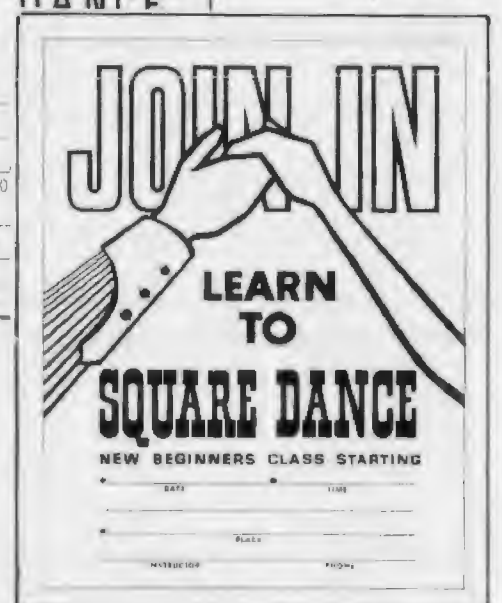
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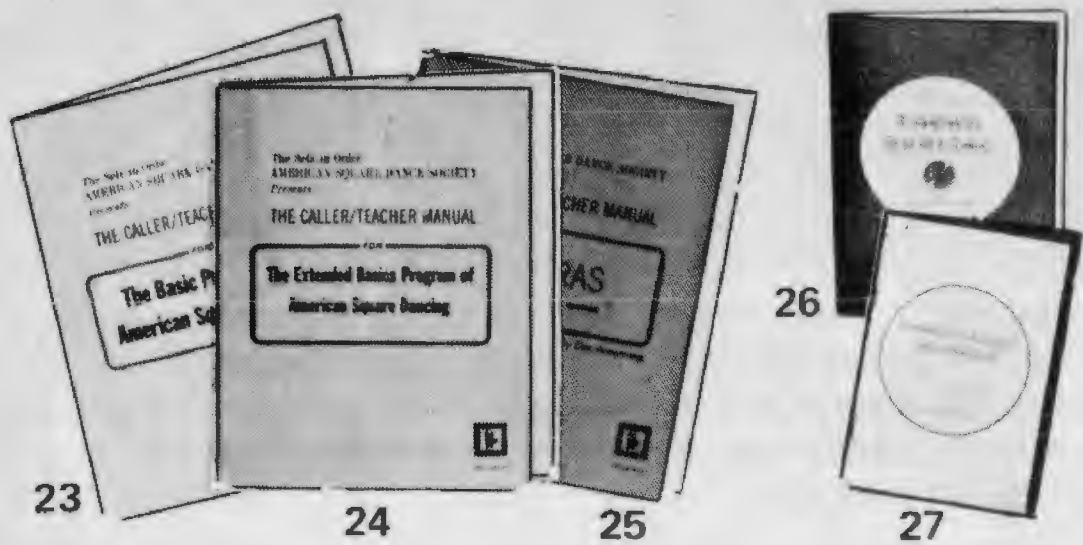
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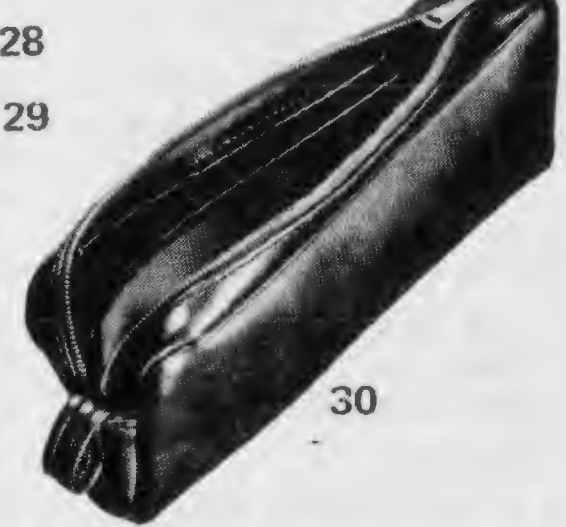
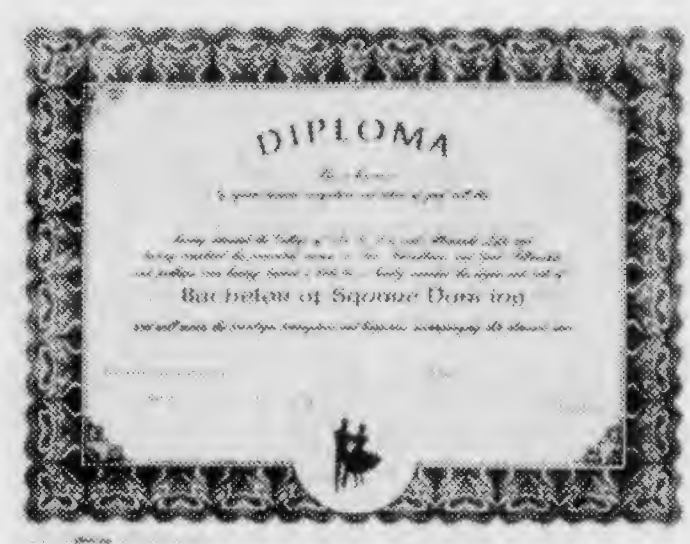
22



21



- 23. Caller/Teacher Manual for the Basics (\$5.00)
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IMPORTANT—POSTAGE COSTS

Please add the following postage on items listed:

ALL HANDBOOKS (1-9) 1 book 27c; 2-10 60c; 11-30 90c; 31-50 \$1.35; 51-100 \$2.30; Over 100 \$2.30 plus 1c each additional Handbook.

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fashion feature



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